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Université de Montréal

The Caylus Painter:
One of the Last Artists of Attic Black-Figure Pottery

par

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présenté par:

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Introduction

The Caylus Painter, a member of J.D. Beazley's Leafless Group, is one of the last vase-painters to work in the black-figure medium. At a time when red-figure pottery was in vogue, those artists still working in the older technique did so in an extremely hasty and careless manner. In this regard, the Caylus Painter is a late black-figure painter *par excellence*. The poor quality of his execution of painted decoration speaks volumes, and, quite likely because of this, the work of the Caylus Painter has not proven a popular subject for further scholarly pursuit, even though there is much to be deduced from a general historical point of view from the late Archaic period. Despite the oftentimes sloppy execution of banal decorative schemes, the Caylus Painter displays many individual characteristics which justify the attribution by Beazley of many Attic pots to his hand.

Beazley, however, saw ambiguities in the stylistic system employed by the Caylus Painter, as well as by other artists that Beazley classified in the same group. Beazley thus attributed a large number of pots to the hand of the Caylus Painter, while he carefully noted that others were *near* the style of the Caylus Painter. Furthermore, he proposed that the Painter of Oxford 237, another member of the Leafless Group, could represent a later stage in the career of the Caylus Painter. Thus, from the corpus essentially of drinking cups attributed by Beazley to the Caylus Painter, near the Caylus Painter and to the Painter of

Oxford 237, a primarily stylistic study will be effected to justify Beazley's attributions. The iconography, technique, typology and chronology of the cups will also be looked into, in order to achieve a well-rounded examination of the Caylus Painter's work.

It is this author's contention that, while Beazley exhibited a certain irresolution with regards to these attributions, he was right in making them, as is consistent with the scholar's reputation for exactitude. Although Beazley did not necessarily explain the methodology he practiced when arriving at his attributions, it is clear that much emphasis was placed on how well a given artist was able to render the anatomical details of his painted subjects. Therefore, this author will continue in this tradition of connoisseurship by studying the details of anatomy and drapery, to decipher the artistic handwriting of the Caylus Painter.

Once the cups in Beazley's lists have been studied, examples from the substantial corpus attributed to the Caylus Painter in the *Beazley Archive* will be examined. The objective of looking at these cups, which were attributed by scholars other than Beazley, is to ascertain whether the principles of Beazley's attribution can also be applied to pots unknown to him.

Having a clear understanding of the Caylus Painter's style will not only allow for an easier identification of future archaeological finds, but it strives to bury the question of authorship of the Caylus Painter's mediocre, painted pots.

Résumé

Le Peintre de Caylus, un membre du «Leafless Group» de J.D. Beazley, est un des derniers artistes de la figure noire attique. À l'époque où la figure rouge est devenue la technique préférée des artisans en céramique, ceux qui travaillaient toujours en figure noire créaient des œuvres caractérisées par un style hâtif et négligent. À cet égard, le Peintre de Caylus est un artiste exemplaire de la figure noire tardive: les dessins sont peu soignés, et les erreurs sont omniprésentes. La mauvaise qualité de l'exécution de la décoration peinte sur ses vases y témoigne. Probablement dû à une aversion esthétique, les vases du Peintre de Caylus n'ont jamais été un sujet très recherché dans le monde scolaire, même s'il reste beaucoup d'éclaircissement à faire sur l'époque archaïque au point de vue de l'histoire. En dépit d'une production sans soin et d'une décoration banale, le Peintre de Caylus démontre de nombreuses caractéristiques distinctes qui justifient l'attribution par Beazley d'une grande quantité de vases attiques qui sont typiquement son style.

Cependant, Beazley a remarqué des ambiguïtés en ce qui concerne le système stylistique employé par le Peintre de Caylus et des artistes contemporains que Beazley a classés dans le même groupe. Beazley a donc attribué un grand nombre de vases à la main du Peintre de Caylus. Pourtant, il a aussi noté consciencieusement que d'autres vases étaient *près* du style du Peintre de Caylus. Il a proposé d'avantage que le Peintre d'Oxford 237, un autre

membre du «Leafless Group», pouvait être une phase plus tardive du même Peintre de Caylus. C'est donc cette question qui sera étudiée, à partir d'un corpus qui comprend principalement des coupes à boire attribuées par Beazley au Peintre de Caylus. Une comparaison sera entreprise par la suite avec des pièces attribuées à un style semblable à celui du Peintre de Caylus, ainsi qu'avec des pièces attribuées au Peintre d'Oxford 237. Grâce à cette étude essentiellement stylistique, ce travail a pour but de justifier les attributions de Beazley. L'iconographie, la technique, la typologie et la chronologie des coupes seront aussi examinées afin d'arriver à une compréhension globale de l'œuvre du Peintre de Caylus.

C'est l'avis de cet auteur que, même si Beazley a montré une certaine variabilité à propos de ces attributions, il avait raison, ce qui est en accord avec sa réputation de réflexion et précision. Cependant, Beazley n'a pas explicitement présenté la méthodologie qu'il suivait pour effectuer ses attributions. Néanmoins, il est clair qu'il dépendait sur l'habileté des artistes de représenter des détails anatomiques des sujets illustrés. L'auteur de ce mémoire continuera dans la tradition d'étudier surtout l'anatomie, pour déchiffrer l'écriture artistique du Peintre de Caylus.

Il sera donc nécessaire de regrouper les coupes par des scènes iconographiques, sans toutefois effectuer une étude strictement iconographique. Même si l'iconographie peut révéler l'inspiration littéraire, mythologique ou quotidienne de l'artiste et la mesure de son esprit d'innovation, elle est d'une

importance secondaire lorsqu'on a pour objectif de justifier des attributions. Ceci ne diminue pas le rôle que joue l'iconographie, mais ce rôle se transforme simplement. On a recours à l'iconographie uniquement pour établir des regroupements plus restreints et cohérents qui facilitera l'étude stylistique, étant donné le répertoire iconographique très limité du Peintre de Caylus, basé sur quelques thèmes mythologiques qu'il répète souvent.

L'étude typologique est aussi d'une importance secondaire. Il faut noter la forme des vases habituellement décorée, ce qui est les coupes à boire dans le cas du Peintre de Caylus. La morphologie du profil de ces coupes a déjà été établie, et on pourrait s'attendre à ce que le développement stylistique du peintre corresponde à la chronologie relative de l'évolution de la forme des vases.

Une fois les caractéristiques stylistiques et la logique de Beazley ont été dégagées, il faut intégrer les coupes inconnues de Beazley mais attribuées au Peintre de Caylus, dont les exemples du corpus substantiel dans *Beazley Archive*. Le but de regarder ces coupes qui ont été attribuées par des savants autre que Beazley est de déterminer si les principes de l'attribution de Beazley peuvent aussi être saisies par d'autres et appliquées en dehors de son propre corpus.

Il semble que Beazley avait raison dès le départ d'attribuer les coupes dans son corpus au Peintre de Caylus, et, ayant bien compris le style du Peintre de Caylus, on sera plus en mesure d'identifier des nouvelles découvertes.

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Chapter 1: Stylistic Analysis

1: Introduction

Late black-figure pottery is characterized by an overall negligent execution of decoration, to the point of being unequivocally slipshod at times. The work of the Caylus Painter is no different and runs the gamut from rather unexceptional to quite unsightly. Drawing lacks detail; incision and added colour which normally heighten black-figure decoration are minimal to non-existent; sloppy errors are rampant. A less judgmental remark would be to classify the Caylus Painter's work as consistent and recognizable. As the decorative and compositional themes employed vary little, a discussion of the painter's style is more easily facilitated. Comprehensive examination of the rendering of the figural decoration which pervades the whole corpus of the Caylus Painter would not only allow for a justification of the attributions made by Beazley, but also lead to a better understanding of the development of the artist's career.

Beazley made the distinction between painting that was effected with a heavier hand for the earlier stage of the work of the Caylus Painter and that with a lighter hand for the later stage.¹ Another way of describing the evolution (or decline) of the style of the Caylus Painter is that more careful painted decoration—however relatively so—seems to belong to an earlier stage, and that

¹ *ABV*, p. 649.

which has been executed in a hastier manner, a later stage. The stylistic analysis here will begin with a systematization of the criteria for attribution for a selection of cups from the short list that Beazley attributed to the Caylus Painter, in order to justify his attributions and undertake new attributions. Then, the focus of the stylistic study will turn to cups that Beazley attributed as being “near” the hand of the Caylus Painter, then to those that Beazley attributed to a contemporary vase-painter, the Painter of Oxford 237, which he suggested might prove to represent a later phase of the Caylus Painter. Finally, pots that were unknown to Beazley, which have been attributed to the Caylus Painter, will also undergo stylistic examination.

2. "By the Caylus Painter"

While iconography will be the subject of the next chapter, the vases examined in the present chapter will nevertheless be grouped according to the principal iconographic theme of the exterior decorative frieze, in order to facilitate a stylistic study of the work of the Caylus Painter. H.A.G. Brijder has observed that the Caylus Painter has an iconographic preference for Dionysiac scenes,² and this rings true for the majority of the selected cups below. Only a few cups correspond to each of the other iconographic themes, that is depictions of the labours of Herakles, Amazonomachy, hoplite battles, Centauromachy, Gigantomachy, Ajax and Achilles, and Theseus and the Minotaur. In each scene thence, the positioning and stance of the painted figures will be noted and details of anatomy and drapery will be analyzed to elucidate the characteristic features that identify the Caylus Painter.

2.1 Dionysiac Scenes

Of the thirty-nine cups attributed to the Caylus Painter in Beazley's original list, seventeen are decorated with Dionysiac scenes on the exterior frieze. By far the most numerous then, cups with such a Dionysiac scene can be further divided into subgroups based on the arrangement of the figure of Dionysos within the nucleus group. There are four different poses in which Dionysos is represented, they being a reclining, seated, or standing position or

² *CVA*, Amsterdam 2, pp. 134-5.

with a mule. The reclining Dionysos is the subject on three cups, the seated Dionysos on eight cups, the standing Dionysos on five cups, and Dionysos depicted with a mule on one cup.

2.1.1 Reclining Dionysos

The three examples of the reclining Dionysos in Beazley's list are Copenhagen 6063 (pl. 1), British Museum 1814.7-4.1285 (old catalogue 673) and Louvre CA3098. The central scene on the Copenhagen and British Museum cups closely resemble each other, although details on the latter are somewhat obscured, due to a poorer state of preservation. Both figures of the reclining Dionysos are situated between two large prophylactic eyes, facing leftwards.

2.1.1.1 Hair

Dionysos is represented on both examples with long hair, and the hairline is incised. The incision-line demarcating the hairline on the better preserved Copenhagen cup is heavily applied and forms a backward s-curve.

2.1.1.2 Beard

In both cases, the beard is long and pointed. The incision-line used to outline the beard crosses that of the hairline in the shape of the letter χ .

2.1.1.3 Facial Details

The eye is incised in the shape of a minuscule c. The incised ear is rather like a sinistrograde c, which offers a symmetrical feel opposite the eye. The nose is pointed.

2.1.1.4 Hands

The god holds a drinking horn in the hand of his outstretched arm; the fingers on the hand are not differentiated, thus giving the hand the look of a mitten.

2.1.1.5 Clothing

Dionysos wears a long himation, but not much attention is given to the rendering of drapery folds. On the Copenhagen cup, there are two incised lines used to outline the material crossing the chest and four upwardly curving horizontal lines on the material that covers the lap. Likewise, on the British Museum cup, there are four upwardly curving horizontal lines to indicate the drapery folds across the lap.

2.1.1.6 Summary

These examples show what Beazley would describe as a heavier style, despite the imprecision. The emphasis is more on decoration—as evidenced by the attempt at symmetry in the rendering of the eye and the ear and the curving incision of the hair and the beard—than on an exact translation of anatomy, as seen in the mitten-like hand.

2.1.2 Seated Dionysos

There are two principal poses in which the seated Dionysos is featured. In the first pose, of which cup 161 in the Bastis collection (pl. 2), British Museum B433, Cambridge 23.24 (pl. 3) and Villa Giulia 1448 (pl. 4) are examples, Dionysos occupies the central position of the frieze, sitting on a stool

and facing leftwards. In the second pose, in contrast, Dionysos is the left-hand figure of a pair of figures and sits on a stool facing rightwards, and his companion sits on the right facing him; British Museum B437 and 67.5-8.972 are examples. There is also a unique example on side A of Munich SL 463 (pl. 6), on which Dionysos is found at the extreme right of the decorative frieze, sitting on a stool, facing towards the right but, with head averted, looking back; there are also two standing figures of Dionysos in this frieze. (Since the stylistic treatment of the seated Dionysos is exactly like that of his standing counterparts, the Munich cup will be examined when dealing with the standing Dionysos.)

2.1.2.1 Hair

The hairline is indicated with an incision-line on the forehead, and an incised outline continues around the ear and down the back of the neck. One or two horizontal lines are incised into the hair to denote a wreath, which is somehow gathered together in a protruding mass at the back of the head.

2.1.2.2 Beard

Beards are long and pointed and outlined with incision. The upper line of the beard curves up the cheek and around the ear and, on the other side, converts into the outline of the hair down the back of the neck. Only on side B on the Bastis cup does the incision-line of the beard break at the ear; on the other examples, it is a continuous curve.

2.1.2.3 *Facial Details*

The eye is incised in the shape of a backward letter c. Dionysos on the Villa Giulia cup also has an incised dot in the middle to indicate the pupil. The nose is pointed, except on side B of the Bastis cup where it looks unfinished and flat. The ear is curved in shape but is not distinctly shown, appearing only in relation to the outline of the hair around it.

2.1.2.4 *Hands*

Dionysos holds a drinking horn in the closed fist of his outstretched arm. The fist may either be rounded, as on the Bastis cup, or triangular, as on the Villa Giulia cup. The rounded fist is the more careful rendition, for there are also two incision-lines to demarcate fingers on the Bastis Dionysos, while there are no fingers at all on the triangular fist of the Villa Giulia Dionysos.

2.1.2.5 *Legs and Feet*

Dionysos' garment binds his legs tightly, and, thus, his calves appear to be quite meagre and shapeless. Emerging from below the cloak are longish, flat feet, with a slight curvature at the heel.

2.1.2.6 *Clothing*

The lower hem of Dionysos' garment is edged with incised horizontal lines, often two in number. Radiating incision-lines—between six and eight of them rather hastily and heavily applied—indicate the manner in which the cloak is wrapped around the god, from his shoulders to his thighs.

2.1.2.7 *Summary*

Here, the eye is still rendered in a specific c-shape, and the drapery lines are heavily incised; the outlines of the hair and beard are curved, and the feet have a slight rounded quality to detract from the overall flat impression.

2.1.3 Standing Dionysos

The poses of the standing Dionysos vary more than the other stances. On Rhodes 12891 (pl. 5), Dionysos stands as one half of a central pair with Ariadne, he on the left facing rightwards and Ariadne on the right facing him. On Munich SL 463 (pl. 6), Dionysos is repeated three times in the same frieze, one occupying the central position and the other two at the extreme left and right of the frieze, next to the handles. The figures of Dionysos in the middle and on the left are standing, while the one on the right is seated (see above). Both figures of the standing Dionysos advance towards the right, while turning his head to look behind him. On British Museum 1814.7-4.1602 (old catalogue 708), the figure of Dionysos appears twice, flanking the scene on either side beside the handles.

2.1.3.1 *Hair*

The figures of the standing Dionysos on the Munich cup do not have their hair represented, but rather they are made to wear hooded caps, the outline of which is indicated with a heavy incision-line around the face.

2.1.3.2 *Beard*

The beards of the standing Dionysos figures on the Munich cup are customarily long and pointed and outlined by means of incision. Here, however, they are fuller on the underside, rendered by several short, diagonal incision-lines.

2.1.3.3 *Facial Features*

Eyes on the Munich cup are rendered by two short, horizontal incision-lines, resembling slits. Noses, while pointed, are rather short.

2.1.3.4 *Hands*

On the Munich cup, both figures of the standing Dionysos hold a drinking horn, the figure on the left grasping it in an outstretched arm and the central figure clutching it next to his body. The hand that holds the drinking horn on the central figure is obscured by the god's cloak. On the left-hand figure, it is barely more legible, being minimally represented with a quick, curved incised stroke. In fact, the scene around the left-hand Dionysos is rather confused, as a nearby bunch of grapes in the field resembles a sloppily executed drinking horn.

2.1.3.5 *Legs and Feet*

The ankles which emerge from below the garment of the figures of Dionysos on the Munich cup are quite thin. The shape of the calf muscle, knee pit and buttock of the back leg can be seen under the god's clothing: the left-hand Dionysos displays a more angular calf muscle and deeper knee pit than the

central Dionysos, and both have relatively flat buttocks. The feet are long and thin, with a curved heel, pronounced arch and pointed toe.

2.1.3.6 Clothing

Given that Dionysos is in movement, the drapery folds of his clothing are more sweeping. One or two long, curved incision-lines mark the hem, two or three incision-lines curve downwards over the legs, and another one or two extend up to the arm or shoulder area. On the cloak that hangs from the rear arm, two or three more or less vertical incision-lines depict the falling cloth.

2.1.3.7 Summary

Drapery folds are more sweeping, beards are fuller, and feet are more anatomically realistic, all of which would translate to one of the better works of the Caylus Painter.

2.2 Amazonomachy

Another popular iconographic subject is the Amazonomachy, and, of Beazley's list, there are four examples of cups on which an Amazon in battle occupies the central zone of the exterior decorative frieze—Dunedin E48.338 (pl. 9), Agora P2613, Harvard 1935.35.59 (pl. 14) and Boston 14.27 (pl. 15). The battling Amazon opposes either Herakles or a generic Greek hoplite. Regardless of the opponent, the Amazon in the central group is depicted in the same basic pose in all scenes, that is, she flees towards the right while averting her head to take note of her enemy's advance.

2.2.1 Facial Features

The Amazon on the Harvard cup has a painted black dot for an eye, while the eye of the Amazon on the Boston cup is incised with two sketchy strokes or slits. There is no distinct eye on the other two cups.

2.2.2 Hands

On the Dunedin cup, the hand on the Amazon's upraised arm is held in a closed, rounded fist. The hands on the Amazons of the other three cups are not discernible because of the disappearance of the added white and the lack of underpainting.

2.2.3 Legs and Feet

On the Dunedin cup, the Amazon's legs are disproportionately long, compared to her short torso. Thighs are solid. A rounded calf muscle protrudes only from the front leg. Feet are thin and rather long, with a rounded heel and a slight indication of the arch.

The legs and feet appear to be well-shaped on the Amazon of the Harvard cup, albeit somewhat less legible due to the overpainted in added white which survives.

On the Boston cup, the Amazon's legs are straight and thin, and there are no feet; this would be due to the loss of white overpaint that would have completed these details.

The Amazon on the Agora cup is missing her legs and feet more or less completely, notwithstanding the remaining vague traces which allude to where they once were, as the added white has disappeared and there was no underpainting.

2.2.4 Clothing

The waistline and hemline of the Amazon's chitoniskos on the Dunedin cup are delineated with one heavy, horizontal incision-line each. Another incision-line marks the neckline of the Amazon on side A.

The Amazon on the Agora cup has one short, curved, incised stroke to indicate the neckline of her chitoniskos, two horizontal lines at the waist, and two upwardly sloping diagonals at the lower hemline.

There are four horizontal incision-lines outlining the transition seams on Amazon's chitoniskos on the Harvard cup: one at the lower hem, two at the waist and one at the neckline.

On the Boston cup, two curving incision-lines mark the neckline of the Amazon's chitoniskos, one downwardly sloping diagonal marks the waist, and an upwardly sloping one the hemline. Added colour enhances the skirt area. The Amazon on side B has an incised circular pattern on her chest.

2.2.5 Armour

One incision-line separates the Amazon's head from her high-crested helmet on the Dunedin cup. One or two incision-lines outline the edge of her shield, on sides A and B respectively.

On the Agora cup, a vertical incision-line outlines the helmet at the neck level. The shield is outlined with two curving incision-lines.

The contour of the helmet around the Amazon's face on the Boston cup is incised, and the helmet itself has a painted band. Two incision-lines form the edge of the shield.

On the Harvard cup, incision is less copious, with only two lines at the edge of the shield. The rest of the details are painted: lines on the helmet, white dots on the shield and a large surface of the shield itself.

2.2.6 Summary

Much of the anatomical detail that is characteristic of the Caylus Painter is missing on these examples because of the loss of added colour. However, the fact that added colour was employed at all suggests that more care was taken. The incision-work on the clothing is heavy and consistent.

2.3 Herakles

The other popular iconographic subject is of Herakles in some struggle as half of the central pair depicted on the exterior decorative frieze, and, of Beazley's list of cups, there are six examples of cups, which follow: Rhodes 6602, Athens 657 (CC. 1100) (pl. 11), Agora fragments P11031, Athens fragment P3719 (pl. 12) and sides B of Dunedin E48.338 (pl. 9) and Harvard 1935.35.59 (pl. 14). On three of these examples—the Rhodes cup and the Agora and Athens fragments—Herakles wrestles the lion; on the Dunedin cup,

Herakles is pursuing an Amazon; and on the Athens cup, Herakles fights Kyknos. Herakles always occupies the left position and his opponent the right; he has one arm raised behind him and lunges forth.

2.3.1 Hair

On the Rhodes cup and the Athens fragment, Herakles' hair is short, and the hairline is outlined in heavy incision.

2.3.2 Facial Features

In the scenes of Amazonomachy on the Dunedin and Harvard cups, Herakles' face emerges from the mouth of the lion's skin, which is outlined by c-shaped incision. His eye on the Dunedin cup is quite small and indicated by a c-shaped incision. In contrast, on the Harvard cup, his eye, also incised, is almond-shaped, and the line of each corner extends further. There is also an eyebrow and nostril indicated by short incised strokes.

On the Rhodes cup and Athens fragment, when Herakles wrestles the lion, much of his face is obscured by the head of the lion. Nevertheless, on the Rhodes cup, the incised eye is almond-shaped with slightly extended corners; there is also a lightly incised eyebrow. The outline of the ear is also incised, as is a small, quick curved stroke within to indicate detail. The eye on the Athens fragment is a painted white dot.

2.3.3 Hands

On the Dunedin and Athens cups, Herakles holds the hand of his upraised arm in a rounded fist. On the Harvard cup, the hand which holds his

club behind him is closed in a fist, more like a lump, while his upraised front hand is mitten-shaped.

On the Rhodes cup and Athens fragment, Herakles holds the lion in a headlock. The forearm and hand of the front arm which grips the lion is rendered roughly in outline against the lion; the hand is rounded. The back arm is raised and tapers to a more or less pointed hand.

2.3.4 Feet and Legs

On the Dunedin cup, Herakles' legs are unevenly rendered, the back one having a solid thigh and rounded calf muscle, the front one somewhat fatter and more shapeless. Feet are thin, with a rounded heel and arch; like the front leg, the front foot is correspondingly fatter. On the Harvard cup, his legs and feet are heavy but well-shaped, with a thick thigh, rounded calf muscle, and rounded heel and arch. Again, the front leg and foot are somewhat heavier than the back.

Herakles' legs, when he is wrestling the lion, are rather oddly proportioned. On the Athens fragment, the back thigh is extremely heavy, but, below the knee, the leg is straight and shapeless; the thigh of the front leg, in contrast, is thin, while a triangular-shaped calf muscle protrudes below. On the Rhodes cup, the legs are heavy and short; the calf muscle is also triangular. The feet are flat.

On the Athens cup, it is Herakles' back leg that has a bulging, rounded calf muscle, while the front leg is straight. The feet are flat.

2.3.5 *Clothing*

The details of the lion's skin on the Dunedin cup are incised in upwardly curving horizontal lines, two at shoulder level, two at the waist and one at the lower hem; two kidney-shaped paws hang down from two incised vertical lines.

On the Harvard cup, details of the head of the lion's skin, including a round ear and a hairy mane are incised; two incision-lines cross Herakles' chest, one defines his waist, and two mark the lower hem of his garment. Two incision-lines hang down from the waist, and two lion's paws are suspended from the ends of these lines, but not exactly in line with them. One of the paws has three fingers clearly differentiated, while those of the other paw are somewhat less distinct.

Herakles wears a short chiton when wrestling the lion, much of which is obscured by the lion. On the Athens fragment, a light incision-line marks the lower hem and waist. On the Rhodes cup, a double incision-line can be seen at the neckline and lower hemline, where there is somewhat of a cascading motion to the folds.

2.3.6 *Summary*

C-shaped and almond-shaped eyes and cascading drapery folds demonstrate a relative amount of care, as does the attention to detail on the lion's skin. The unevenness between the front and back legs of the figures is a trademark of the Caylus Painter and may simply be his way of showing the differences in muscle strain.

2.4 Satyrs

Satyrs are an iconographic subject closely related in theme to the Dionysiac scenes, on which many satyrs occupy the position of flanking figures. As the central subject of the exterior decorative scene, however, satyrs are far less numerous. They appear as such on five cups: side B of Cabinet des Médailles 329, Louvre cup CP10436, Naples 2510 (pl. 7), British Museum 1814.7-4.1602 (old catalogue 708), and an unnumbered Louvre fragment. On the Naples cup, the satyr is running towards the right. On the British Museum cup, the satyr, on the left, is represented in an erotic scene with a maenad. The other three examples show the satyrs mounted on mules. All are nude.

Among the numerous examples of satyrs in flanking positions on the decorative frieze are the following cups: Copenhagen 6063 (pl. 1), British Museum 1814.7-4.1285 (old catalogue 673), Cambridge 23.24 (pl. 3), and Villa Giulia 1448 (pl. 4). On all, the satyrs are situated on the extreme left and right of the frieze beside the handles, which is also beyond the two large prophylactic eyes on the Copenhagen and British Museum cups. Excepting the Villa Giulia cup, the satyr on the left runs out of the scene towards the left and the satyr on the right towards the right.

2.4.1 Hair

The hair of the satyr on the Naples cup is quite full, giving his head rather the shape of a helmet.

On the Copenhagen cup, the outline for the hair around the face joins that of the beard and is shaped like an angle bracket.

2.4.2 Beard

On the Naples cup, the satyr's beard is not separate from his body but is differentiated by an incised outline. On the Villa Giulia cup, the beards are a little fuller, with hairiness rendered through incision.

2.4.3 Tail

The tail of the satyr on the Naples and Cambridge cups is not sinuously curved and drops abruptly downwards. On the Villa Giulia cup, tails are heavily painted and, again, not particularly sinuous; the curve starts immediately in a downward direction, with no initial lift.

On the Copenhagen and British Museum cups, the tail curves up before falling sinuously down behind the prophylactic eye, resurfacing at the bottom of the eye to complete an s-shape.

2.4.4 Hands

The satyr's arms on the Naples cup end in a point, instead of a distinctly shaped hand. The Villa Giulia satyrs have hands shaped like mittens, with no distinct fingers.

2.4.5 Feet and Legs

On the Naples cup, although the torso is rather squat, the satyr is not stocky in overall effect because the figure is long-legged. The legs are thin, but

the calf muscle is nevertheless rounded. Feet are thin and more or less flat. On the Cambridge cup, the proportions of leg and body are rather even, and the feet are also more or less flat.

On the Copenhagen cup, both satyrs are heavy-set figures, with full thighs outlined in incision and one slightly curved vertical line to indicate musculature. Below the knee, the leg is disproportionately thin, and the calf-muscle is depicted as a small protruding triangle. The feet, despite being somewhat flat, are rather well-shaped with slight curves for the heel and arch. Likewise on the British Museum cup, the satyr is a bulky figure with heavy thighs. The thigh has an incised outline and one incised vertical line to indicate musculature. The lower legs are thin, and the calves are shown as small triangles. The feet are relatively flat but with slight rounding at the heel and arch.

The overall silhouette of the satyr on the Villa Giulia cup is not as thick. Notwithstanding, the thighs are still thick, with a couple of sketchily incised lines to indicate musculature. The lower leg, on the other hand, is quite thin. The bulge for the calf muscle is not angular; in fact, where present, this muscle takes on a relatively smooth curve. The feet are still flat, with a curved heel.

2.4.6 Summary

Signs of declining are evident in the rendition of satyrs, such as the helmet-like head of hair, the indistinct beard, the tail that does not curve sinuously, and the flat feet on some of the cups.

2.5 Warriors

Like satyrs, warriors are a recurring iconographic subject, being represented most often as flanking figures in a battle scene. As the central figure in the exterior decorative frieze, however, their appearance is much more limited, wherein a hoplite soldier pursues an Amazon in three scenes of Amazonomachy on Dunedin E48.338 (pl. 9), Agora P2613 and Boston 14.27 (pl. 15). Although not quite central, warriors on Musée Rodin 965 (pl. 8) are depicted in a procession of alternating infantrymen and cavalrymen, running rightwards with head averted; here, they appear nude.

2.5.1 Facial Features

The eye of the warrior battling the Amazon on the Boston cup is incised in the shape of a small, left angle bracket.

The eye of the warriors in procession on the Rodin cup is an incised triangular slit.

2.5.2 Hands

The fist on the upraised arm of the warrior on the Boston cup is rounded.

2.5.3 Feet and Legs

On the Dunedin cup, the warrior's legs are skinny, although there is more volume to the front leg, on which the calf muscle is rounded. The feet are thin; the back foot is flat, while the heel and arch are rounded on the front foot.

On the Agora cup, the warrior's rear thigh is heavier than that of the front leg, as is the rear calf muscle. Both calf muscles are rather triangular in shape. Feet are very thin, with a slightly curved heel and raised arch; the toe of the front foot is rounded.

On the Boston cup, the legs of the warrior are shapely, with rounded calf muscle, the front one being slightly heavier. The feet are thin, with a rounded heel on both and a raised arch on the front foot only.

On the Rodin cup, the legs are relatively shapely, with a solid thigh, on which there is an incision-line to allude to musculature. The calf muscle is rounded. Feet are very thin, and heels are curved; the warriors run on the tips of their toes.

2.5.4 Clothing

The warrior's chitoniskos on the Dunedin cup is incised with upwardly curving horizontal lines at the waist and the hem.

On the Agora cup, there are double incision-lines, upwardly curving at the hemline and downwardly curving at the waistline.

On the Boston cup, there are a curved incision-line at the neckline, an incised circle (two arcs) in the shoulder area, two curved incision-lines at the waist, and two at the hem of the chitoniskos.

2.5.5 Armour

There is one incised line on the Dunedin cup to separate the low crest of the helmet from the headpiece itself and another incised line that frames the

warrior's face. The edges of the shield are incised with quick but heavy curvilinear strokes.

On the Boston cup, the warrior wears a helmet, which is outlined with incision on all sides. The outline of the shield is sloppily incised.

On the Rodin cup, the helmet is separated from the head by an incision-line and decorated with two incised lines and painted dots along the incised line. The shield is edged with two incised lines, and shield devices are painted, being either circles or a circle and angle bracket.

2.5.6 *Summary*

The front and back legs of the warriors are typically uneven. The clothing and armour are minimally but effectively incised at the critical points. Feet are thin but still well-shaped.

2.6 Divers

There are a few other, less common iconographic subjects that are represented on the cups attributed by Beazley to the Caylus Painter. These are the two cups depicting scenes with Ajax and Achilles on Cabinet des Médailles 328 and 333 and the unique examples of Centauromachy on Cabinet des Médailles 331, Gigantomachy on Reading 22.III.1 (pl. 10), and Theseus on Harvard 1935.35.59 (pl. 14).

The composition of the battle scene between Athena and a giant echoes that of an Amazonomachy, with the victorious Athena on the left of the central

pair pursuing the giant who flees towards the right. The composition of the struggle between Theseus and the Minotaur finds its parallel in the struggle between Herakles and the lion, with Theseus on the left gripping the Minotaur in a headlock.

2.6.1 Hair

The head and mane of the Minotaur on the Harvard cup are sketchily outlined in heavy incision against Theseus' chest.

2.6.2 Facial Features

Two short strokes mark the eye of Athena on the Reading cup. The giant's eye may be indicated by a white dot, but this is not clear.

Theseus' eye on the Harvard cup is incised in the shape of an almond, with a white dot for the pupil; the eyebrow is also incised. The incised eye of the Minotaur is c-shaped.

2.6.3 Hands

Athena has no discernible hands on the Reading cup.

On the Harvard cup, at least one finger on the hand with which Theseus grasps the Minotaur is differentiated at the end of a fist-like hand. The outline of his arm against the Minotaur is incised. Theseus' other arm is raised behind him and holds his sword in a rounded fist. The hand on the extended arm of the Minotaur is in the shape of a mitten.

2.6.4 Feet and Legs

On the Reading cup, Athena's ankles are skinny, as are the feet, which have a rounded heel and arch and pointed toe. The legs of the giant are rather lean. His feet are a bit fatter than those of Athena and, here too, have a rounded heel and arch.

On the Harvard cup, Theseus' legs are heavily rendered. The calf muscle is a large, round bulge. The feet have rounded heels and high arches; the back foot is much thinner than the front foot. Two incision-lines indicate musculature on the thigh of the Minotaur. The back leg of the Minotaur is much heavier than the front leg, although the feet are both quite thin. The calf muscle protrudes only from the front leg.

2.6.5 Clothing

On the Reading cup, two incision-lines mark the hem of Athena's long chiton, and four more incision-lines radiate down from the waist to indicate drapery folds. The giant wears a short chiton that has two upwardly curving, horizontal incision-lines at the waist and one at the hem; there are two further incision-lines at the sleeves.

On the Harvard cup, Theseus wears some sort of a cap, which is outlined in incision around his face. A few interior details on the cap are incised, as are the lower edge of the cap, the outline of the sword, the outline of the sash hanging from his waist, and the hemline of his garment.

2.6.6 *Armour*

On the Reading cup, Athena's helmet is incised once to separate the low crest from the headpiece and a second time to outline the contour of her face; incised also is the outline of the back piece of the helmet against the raised shield. Three incision-lines outline the shield itself.

2.6.7 *Summary*

The figure of Theseus is more heavily rendered than that of Athena. His legs are solid, while hers are thin; nevertheless, her feet are still well-shaped. Theseus' eye is quite detailed, while Athena's is incised with only two short strokes. The goddess' figure is much lighter in overall effect, but the stylistic treatment of drapery and armour is consistent with the Caylus Painter.

3: "Near the Caylus Painter"

Having determined the stylistic traits that characterize the Caylus Painter in terms of anatomical subdivisions in conjunction with the general positioning of the figures that are represented, it will now be useful to look at the cups which Beazley attributed as being "by the Caylus Painter [or] at least near him."³ Indeed, there are many similarities between the ten cups that Beazley placed in this category and the ones that he firmly attributed to the hand of the Caylus Painter, but enough differences also existed on stylistic grounds to keep them separate.

³ *ABV*, p. 651.

Of the ten examples, certain iconographic subjects—such as the reclining Dionysos in a pair with Ariadne on Princeton 164 and Agora P 2570 (pl. 16) or the Nikai attending the warriors on London B 445—do not neatly correspond with what is depicted on the cups attributed to the Caylus Painter. Firstly, as some are fragments, comprehension of the entire scene cannot be achieved. Despite iconographic variations, figures commonly represented by the Caylus Painter, including Dionysos and satyrs, also appear on the cups in this list, and it is the examination of a few examples which share a common iconography that will reveal the stylistic differences.

3.1 Reclining Dionysos

On Agora P 2570 (pl. 16), Dionysos is shown reclining, in the company of Ariadne. He faces leftwards, as does the reclining Dionysos described above, but, unlike the above examples, he is not situated between prophylactic eyes on the decorative frieze.

3.1.1 Hair

Dionysos' hair is short. There is something piled at the back of his head, perhaps longer hair attached and pinned up. This bump at the back of the head could also refer to the tying together of a wreath, but, here, there is no incised band across the god's head. The hairline is also not indicated by an incision-line. Instead, the hair is divided into three sections by means of incised lines: a tuft of hair on the forehead is demarcated by a quick curved line, hair on the crown of

the head is delineated by a quick horizontal line, and hair on the nape of the neck is marked off by a longer, wide c-shaped incised stroke.

3.1.2 Beard

The beard is conventionally long and pointed and outlined with incision, but the incision-lines do not flow into the line of the hair, rather, meeting perpendicularly.

3.1.3 Facial Features

Dionysos' eye is indicated by a very short diagonal incision-line.

3.1.4 Hands

Although the drinking horn is present, it seems to support itself, as there is no indication of a hand or arm holding it.

3.1.5 Legs and Feet

Again unlike the other figures of the reclining Dionysos, the knees are discernible through the clothing; they are propped up and quite angular. A thin ankle extends from under the cloak, beyond the edge of the couch; it terminates in a thin, flat, pointed foot.

3.1.6 Clothing

While the incision-lines used to indicate drapery folds are limited in accordance with the established manner, the overall effect is different. There are four curved incision-lines on the lap, arranged on the vertical axis, instead on the horizontal axis. Additionally, three diagonal lines cross the torso.

3.1.7 *Summary*

The sectioning of the hair into panels and the dissociation of the beard, instead of a smooth, curving outline, point to a different hand than that of the Caylus Painter. The axial arrangement of the drapery folds and the treatment of the legs do not correspond with the conventional effect.

3.2 Satyrs

On Bologna PU. 244, on side A, a nude satyr advances rightwards behind Dionysos between prophylactic eyes, and, on side B, a nude satyr advances leftwards between prophylactic eyes. Their gait is not particularly lively. Satyrs in the flanking position on Agora P 2570 (pl. 16), also nude, advance leftwards, offering another example.

3.2.1 *Hair*

On side B of the Bologna cup, the satyr has long hair that is outlined with incision. On side A, the hair at the back of the head along the neck is outlined with incision.

On the Agora cup, the satyrs have short hair. The hair is outlined around the face in a sort of backward c-shaped incision-line, also serving to outline the top of the beard, which gives it a helmet-like appearance.

3.2.2 *Beard*

A few short, heavily incised strokes on the underside of the satyr's beard on both sides of the Bologna cup indicate a hairy beard. The incision of the beard is wholly unconnected with that of the hair.

On the Agora cup, the underside of the beard is incised with a diagonal line, which reaches well up into the hair area but is unconnected with the hairline *per se*. The outline of the top of the beard curves into the outline of the hair on the face.

3.2.3 *Facial Features*

The satyr's eye on side B of the Bologna cup appears to be a quick, diagonal incision-line, with an eyebrow incised atop. The nose is a well-shaped and distinguishable feature on the face.

On the Agora cup, the eye is rendered with a short, upwardly curving stroke. The nose is flat.

3.2.4 *Tail*

The satyr's tail on side B of the Bologna cup drops downwards very close to the body, as there is no initial outward extension. It is a thick tail and is not sinuous. The tail of the satyr on side A has a slight s-curve to it.

On the Agora cup, the tail is very thick, looking more like a club than a tail. It drops to the ground—as if because of its extreme weight—without the initial outward extension.

3.2.5 *Hands*

The satyr on the Bologna cup has three differentiated fingers on his hand. Hands on the Agora cup end in a point.

3.2.6 *Legs and Feet*

The legs of the central satyr on side B of the Bologna cup, while not skinny, are not at all hefty. The calf muscle is rounded but not bulging. The foot is more or less flat, although the heel is slightly rounded and the arch is slightly raised. On side A, the thighs are much heavier and are separated by an incision-line, which forks at the pelvic area. The calves are comparatively skinny, although the calf muscle is still rounded, and disproportionately short.

On the Agora cup, the satyr's legs are long in comparison to the stocky torso, and they are separated by an incision-line. The thighs are rather thin, and the calves very much so. Calf muscles are low on the leg and angular. Feet are flat.

3.2.7 *Summary*

It would seem that the Bologna cup is "nearer" to the Caylus Painter than the Agora cup, for the Agora cup strays too far from his stylistic approach. Although the satyr's legs are on the thin side and the feet are rather flat on the Bologna cup, both still retain their essential shape with the treatment of the heels and the calf muscles. In contrast, calves are thin and angular and feet are flat on the Agora cup. The Agora cup also introduces the pointed hand and club-like tail, which the Caylus Painter is not accustomed to painting. The Bologna cup,

if attributed to the Caylus Painter, would be among the later cups, as the hair and beard are unconnected entities and the tail does not curve sinuously.

4: The Painter of Oxford 237

Although Beazley listed the Painter of Oxford 237 separately from the Caylus Painter, he noted the possibility that the Painter of Oxford 237 could be “a late, degenerate phase of the Caylus Painter,” citing the resemblance of the satyrs of the two painters to each other.⁴ There are thirteen examples in the list of cups by the Painter of Oxford 237, and all thirteen examples have representations of satyrs and maenads on them. Only on side A of the Sarasota cup is there a variation in the scene, in which a winged goddess is depicted with the satyr. After examining a few satyrs by the Painter of Oxford 237, it would more seem that Beazley was correct in listing these works under a distinct name. Similarities with the Caylus Painter admittedly exist in terms of iconography and the general unappealing, aesthetic impression that the viewer gets. However, beyond the apparent increased carelessness, anatomical details of the satyrs is rendered differently.

4.1 Satyrs

On Oxford 237 (pl. 18), the eponymous vase, satyrs advance both leftwards and rightwards in alternation between maenads along the exterior

⁴ *ABV*, p. 649.

frieze. On Brussels A 2188 (pl. 19), also in alternation with maenads, satyrs move leftwards; on side B, the satyr on the extreme right of the frieze moves towards the right. On the fragment Agora P 4927 (now corrected to P 4143) (pl. 20), a satyr moves leftwards behind a maenad.

4.1.1 *Hair*

The incision-line that marks the hairline around the face of the leftward-facing satyrs on both the Oxford cup and the Agora fragment, curving to join the upper outline of the beard, forms an s-shape. On the Oxford cup, although the hair is manifestly short around the head, the intention appears to be that the hair is long: an incision-line extends down through the head and curves at about the level of the shoulder, but hair *per se* is not painted in. Hair on the Brussels satyrs is short, not reaching their distinctly rendered necks and broad shoulders.

4.1.2 *Beard*

The underside of the beard of the satyrs on the Oxford cup and the Agora fragment is incised with relatively many unevenly incised strokes, which lean towards a horizontal arrangement, although some are diagonally placed. The upper outline of the beard joins the line of the hair around the face.

The beard on the satyrs is long and projects outwards, away from the body into the ambient space in front of the satyr. While the beard is customarily narrow and long, the end of it is not pointed as expected, but rather rounded off.

4.1.3 Facial Features

On the Oxford cup, the eye is rendered by two horizontally incised slits, and, on the Agora fragment, by two small incised arcs that do not meet at the inner corner. The nose on both, as well as on the Brussels cup, is rather button-like, albeit less distinctly so on the Oxford cup.

Ears on the Oxford cup are tall and pointed, outlined with incision, the line for the front of the ear rising from a stroke on the underside of the beard and the line for the back of the ear descending into the outline of the long hair.

4.1.4 Tail

The tails on the Oxford cup drop immediately to the ground with a slight curve to them, as do those of the right-hand satyr on side A and the two flanking satyrs on side B of the Brussels cup. The tails are heavily painted but not necessarily thick.

On the Brussels cup, the tails on the left-hand and central satyrs on side A and the central satyr of side B extend straight out a short distance, before curving upwards and around to cascade downwards; the tail of the satyr on side B ends in a slight hook. Here, too, they are heavily painted.

4.1.5 Hands

Hands are a strange sickle-like configuration at the end of the arms.

4.1.6 Legs and Feet

On the Oxford cup, thighs are heavy in comparison to the very thin calves of the satyrs; the buttocks, in particular, are quite round and, on the satyr

on the left, appear almost padded. Calf muscles, although nearly imperceptible, are rounded. There is a relatively large amount of interior detail on the satyrs' legs: incision-lines indicate musculature on the calves and thighs, and genitalia are rendered with incision. Feet are long and unevenly drawn, some being flat and others having an angular lift in the arch.

The satyr on the Agora fragment also has a heavy thigh compared to his thin calf; the calf muscle is scarcely rounded. One line indicating interior musculature on the calf is incised, as is the outline of the genitalia. Although broken off at the heel, the foot seems relatively flat.

On the Brussels cup, legs are rendered very unevenly. Both thighs and calves are on the thin side. The front calf tends to be straight and shapeless, while the back calf shows an angular calf muscle protruding. Interior musculature is again incised. Feet are long and clumsy; most are flat, but some do have a slight lift to the arch.

4.1.7 Comparandum and Summary

Beazley suggested comparing the Brussels cup (pl. 19) with Villa Giulia 1448 (see above, seated Dionysos) (pl. 4). There is indeed a kinship between the Brussels satyrs and the flanking satyrs on the Villa Giulia cup. Similarities with the Brussels satyrs include the broad shoulders of the left-hand satyr on side B of the Villa Giulia cup, the immediate downward drop of the tail, and incised musculature on the legs. However, there still exist differences in detail: on the Villa Giulia cup, the beard does not project outwards; the hand, where

visible, is shaped more like a mitten; the feet are thin and spindly and have a pointed toe, rounded heel and, in most cases, a lift in the arch. On those satyrs, on the Villa Giulia cup, whose front leg is straight and shapeless, the overall impression is of an atrophied leg, while, on the Brussels cup, that straight leg is thicker throughout from the knee to the ankle.

The satyrs by the Painter of Oxford 237 are very clumsy in appearance, with heavy tails, large feet and very round thigh and buttock areas. Pointed ears and sickle-shaped hands are also not in the stylistic repertoire of the Caylus Painter.

5: Cups Unknown to Beazley

Lastly, cups continue to be attributed to the Caylus Painter—supplementary to the work of Beazley, in the *Beazley Archive*—listed as being by his hand or in his manner. Again, the iconographic subjects conform with those depicted on the cups in Beazley's original list, and, again, examination of the stylistic treatment of anatomical details is used to determine the grounds on which these cups were thus attributed.

5.1 Standing Dionysos

There are several examples of the standing Dionysos attributed to the Caylus Painter, among which Leiden K94.9.15 (pl. 21) and Kiel B726 (pl. 29); Tübingen S.10 1486 (pl. 24), also representing the standing Dionysos, is

attributed to the manner of the Caylus Painter. On the Leiden cup, Dionysos appears on the right of a central pair, with a satyr at the left; Dionysos advances rightwards, while looking back. The Kiel fragment shows only the head of Dionysos, which faces towards the right, but, given that his drinking horn is also towards the right, it follows logically that the god advances rightwards. The Tübingen fragment shows the head and torso of Dionysos; the head faces towards the left (where a satyr stands on another fragment), and the drinking horn is on the right, perhaps indicating a rightward advance, as on the Leiden cup.

5.1.1 Hair

The hair on all three renditions of the god is long and outlined in incision, but the treatment is different from that of the figures of the standing Dionysos studied by Beazley. On the Leiden cup, Dionysos wears a wide-rimmed traveller's hat, instead of a hooded cap, which allows the hair at the back of his head to be seen. The hair depicted on the Kiel fragment looks rather like a removable wig; its outline curves from the forehead to the cheek, where the beard begins. The Tübingen fragment shows the god's head adorned with a relatively florid wreath.

5.1.2 Beard

Beards are long and pointed. The outline of the beards curves down from the cheek on the upper side and up around the place where the ear would

be on the lower side. The beard of the Leiden Dionysos is rather wider from its upper limit to its lower limit than is customary.

5.1.3 Facial Features

On the Kiel fragment, Dionysos' eye is rendered by an incised dot. On the Tübingen fragment, the eye is a black dot in the centre of a reserved amygdaloid space. The nose on the Leiden Dionysos is pointed, and that of the Tübingen Dionysos is button-shaped.

5.1.4 Legs and Feet

The legs on the Leiden Dionysos are quite different from what is customary. The stride is quite long, and the back leg looks twisted somehow. The buttocks, seen against the garment, is round. Calves are thin, and the muscle does not protrude. Feet are short and flat; the space where the arch would be lifted is filled in and creates a wedged appearance to the back of the foot.

5.1.5 Clothing

On the Leiden cup, Dionysos wears a long garment and a cloak on top, which hangs down from his two arms. Several vertical incision-lines mark the drapery folds; diagonal incision-lines drape across his shoulder. The lower hem is not marked. On the Tübingen fragment, the beginning of several vertical incision-lines to mark the folds of the skirt area can be seen. Neither of these renditions of drapery imply much physical movement.

5.2 Seated Dionysos

The cups Boston 76.234 (pl. 22), Hamburg 1917.1428 (pl. 23) and Tübingen S.10 1286 (pl. 25) are examples illustrating the seated figure of Dionysos that have been attributed to the Caylus Painter. On the Boston cup, Dionysos is seated, facing right. On the Hamburg cup, Dionysos is seated on the left-hand side of a pair, the other figure being Hermes on side A and Ariadne on side B, and the two figures face each other. On side A of the Tübingen cup, Dionysos is seated facing right, with his head turned to look behind him.

5.2.1 Hair

The hair on these three figures of Dionysos is long, but details are difficult to discern on the Hamburg cup where the paint has faded. It appears that, on the Boston cup, Dionysos wears the wide-rimmed hat.

The outline of the hair of the Dionysos on the Tübingen cup is very sketchy: the contour around the forehead and cheek is rendered with two distinct lines that meet perpendicularly; the hair at the back of his head is incised as a separate panel; a horizontal line through the top of his head could be a wreath.

5.2.2 Beard

The beard on the Tübingen cup is long and outlined in incision; however, the incision-line is not joined to the outline of the hair. The beard ends in the shoulder zone and, so, whether or not the beard is pointed is obscured by the cloak.

5.2.3 *Facial Features*

On the Tübingen cup, there are three quickly incised horizontal strokes on Dionysos' face, the upper two representing the eyebrow and the eye. The lower one could be the mouth or perhaps the upper limit to the beard, sectioning it off, as the hair is sectioned off at the back of the head.

5.2.4 *Hands*

On the Boston cup, Dionysos holds a vessel different from his habitual drinking horn and cups it in a curved hand. On the Hamburg and Tübingen cups, Dionysos holds his drinking horn in a rounded hand.

5.2.5 *Legs and Feet*

Dionysos' legs are tightly bound by his garment, but, on the Boston cup, it is particularly the case, as they taper progressively down to the ankle, so that effectively only one foot is visible. On the Tübingen cup, the legs are spread a little more than usual, and there is no overlap of the feet. Feet are long and flat; on the Tübingen cup, they curl up slightly at the toes.

5.2.6 *Clothing*

Dionysos is wrapped in his cloak, and a piece of it falls behind him. Many incision-lines mark the folds on the Boston cup, which hang horizontally down the material falling behind Dionysos and radiate across his chest and thighs. On the Hamburg cup, the material falling behind Dionysos is not incised, while a few radiating folds are again incised across the chest and thighs. On the

Tubingen cup, the folds across Dionysos' chest are diagonal and very sketchy, and the lower hemline of the garment is marked by a double incision-line.

5.3 Herakles

Herakles appears on several of these cups not attributed by Beazley, and the examples of Wellington 1950 A1 (pl. 26) and Dusseldorf 1954.8 (pl. 27) illustrate two scenes that differ somewhat from the iconographic norm. On the former cup, Herakles wrestles the lion, but the hero grasps the beast with his whole upper body, instead of merely in a headlock. On the latter cup, Herakles is unusually on the right-hand side of a pair, advancing towards the right while looking back; he is grasping at the tripod, which Apollo, who occupies the left-hand position of the pair of figures, also grasps.

5.3.1 Hair

Hair on the Wellington Herakles is cropped close to his head, while that on the Dusseldorf Herakles is covered by the lion's skin.

5.3.2 Beard

No beard is rendered on the Wellington Herakles. Again, the lion's skin on the Dusseldorf cup obscures any beard there might be.

5.3.3 Facial Features

Uniquely, on the Wellington cup, Herakles' face appears frontally; the eyes are nevertheless incised in a profile c-shape, but the nose is a short vertical

line. The eye on the Dusseldorf Herakles is a quick incised stroke, and the nose is flat.

5.3.4 Hands

The outline of the hands on the Wellington Herakles against the lion is very hastily incised in a mitten-shape. On the Dusseldorf cup, Herakles' upraised hand is also mitten-shaped.

5.3.5 Legs and Feet

On both cups, Herakles' back leg is heavier than the front leg. The lower leg is much thinner on both, too, although a slight rounding to the calf muscle exists on the Dusseldorf Herakles. Feet on the Dusseldorf Herakles are well-shaped, with a rounded heel and raised arch.

5.3.6 Clothing

On the Wellington cup, Herakles is nude, his torso being outlined in incision.

On the Dusseldorf cup, Herakles wears the lion's skin. An incised backward c outlines the lion's mouth, out of which Herakles' face emerges. Quick horizontal strokes indicate the lion's mane. A few criss-cross, diagonal lines around the chest indicate the manner in which the lion's skin is attached to Herakles, a double horizontal line marks the waistline, and two upwardly curving lines mark the hem of his short chiton. Where the paws hang down, there is an incised outline; the paws themselves are not outlined and look more like a big blob than a paw.

5.4 Warriors

On an unnumbered fragment in Oslo (pl. 28), recalling the manner of the Caylus Painter, a warrior advances rightwards, looking back. On Kiel B586 (pl. 30), warriors, alternating with horsemen, advance rightwards in procession.

5.4.1 Facial Features

The warrior's eye on the Oslo fragment can be seen as a reserved dot. On the Kiel cup, the eye, also in reserve, is amygdaloid with a black dot in the middle.

5.4.2 Legs and Feet

As the warriors are nude, an outline of the thigh and a line indicating musculature on the thigh are incised.

On the Kiel cup, the thighs are grotesquely heavy and the calves emaciated. A circular bulge protrudes from the otherwise stick-like front leg. Feet have a rounded heel and raised arch but are on the thin side.

5.4.3 Armour

The warriors wear a low-crested helmet and carry a round shield. On the Oslo fragment, the helmet is outlined with incision, and there are two curved incision-lines marking the distinction between the helmet itself and the crest. The shield is also outlined with two curved incision-lines, and painted dots are used as shield devices. The same can be said for the Kiel cup, but the overall impression is less precise.

5.5 Satyrs

The representation of satyrs was informative for the analysis of the style of the Painter of Oxford 237, and so it is here too. As examples, Leiden K94.9.158 (pl. 21) and Tübingen S.10 1486 (pl. 24) illustrate scenes in which a satyr occupies the central position in a pair with Dionysos or a maenad respectively; both satyrs advance rightwards. The Leiden cup is attributed to the Caylus Painter, while the Tübingen cup recalls his manner. Boston 76.234 (pl. 22) has satyrs as flanking figures at the extreme left and right positions in the frieze.

5.5.1 Hair

On all three examples, the hair appears cropped close to the satyr's head, but, on the Tübingen cup, it is possible that the satyrs wear a hooded cap because a diagonal line extends from the hairline to the chest area, where that line is met by another line that curves up towards the shoulder. The hair is outlined around the face, as a horizontal line on the Leiden cup and a curved, c-shaped line on the Tübingen cup.

5.5.2 Beard

The beard is long and pointed and outlined with incision in most cases. On the Leiden cup, however, the beard does not extend much longer than the end of the satyr's chin. The Tübingen satyr's beard is hairier underneath, understood by some quick vertical incision-lines.

5.5.3 *Facial Features*

The eye is rendered with incision, but the detail is too fine to be certain of the shape of the incision, possibly a circle or two arcs for the Leiden cup and two horizontal strokes for the Tübingen cup. The nose is somewhat pointed on the Tübingen satyr and button-like on the Leiden example. The ear of the Leiden satyr is tall and pointed, outlined in the front with the incision-line of the beard and in the rear with the incision-line of the hair at the back of the head. The ears on the Tübingen example are covered by the hood.

5.5.4 *Hands*

On the Leiden cup, both arms are upraised, the front one ending in a point with no distinct hand and the back one in a circular blob. On the Boston cup, the front arm appears to be flailing, with no clear hand, and the back hand, which is placed on the hip, is pointed. On the Tübingen cup, the satyr's front hand is upraised and claw-like, and the pointed back hand sits on the hip.

5.5.5 *Legs and Feet*

The Leiden satyr's knees are bent so deeply that he is almost sitting on the ground. His buttocks and thighs, particularly the back one, are heavy, while the calves are thin; the calf muscle is nevertheless slightly rounded. There is interior incised detailing of musculature on the legs. Feet are short and thin and more or less flat, with only a slight lift to the arch in the rear foot.

The Boston satyr's front leg is extended straight in front of him, as if stepping with some trepidation. Thighs, particularly the front one, and buttocks

are heavy, and calves are relatively thin. An angular calf muscle is rendered on the front leg. Feet are quite thin and more or less flat.

The Tübingen satyr's thighs are also much heavier than his calves; the calf muscles are almost imperceptible, but rounded nevertheless. Feet are thin and flat.

6: Conclusion

The Caylus Painter, despite his typical late black-figure inattention to detail, nevertheless has his own stylistic vocabulary. While some elements vary, such as the treatment of the eyes and the alternation between fist-like or mitten-shaped hands, other elements are consistently recognizable, even when one factors in evolutionary tendencies. Beards may be less hairy or more hairy, but they are always long and pointed. The outline of the hair generally follows a smooth contour with the beard. Feet are rendered in varying degrees of thickness, but a rounded heel and raised arch are most often perceptible; the development is towards a flatter foot. The trend for legs is to get progressively thinner, but a rounded calf muscle is still generally represented even on a thin leg.

Such anatomical details can be garnered by closer examination of the cups attributed to the Caylus Painter by Beazley. Some of the cups that he considered near the painter exhibit the later and lighter features of the Caylus Painter, while others differ on some of the fundamental stylistic elements. The

style of the Painter of Oxford 237 seems too radically removed from that of the Caylus Painter. While the two share a penchant for negligent execution, the Painter of Oxford 237 does not follow the development patterns of the Caylus Painter. For instance, the Caylus Painter renders legs and feet thinner with time, but the Painter of Oxford 237 depicts them heavily and clumsily. Another example is the new shapes that the Painter of Oxford 237 employs to represent hands, including the sickle. When looking at cups that were unknown to Beazley, one must always keep in mind the stylistic vocabulary of the Caylus Painter. Many of the cups attributed to the Caylus Painter would be more appropriately attributed to his manner.

Chapter 2: Iconography and Ornamentation

1: Introduction

It is important, as seen in the last chapter, when examining the stylistic system of any vase painter to identify the iconographic subject matter that is used to decorate the vases in question. From these groupings, other forms of analysis can be undertaken more easily. Throughout the many periods in the history of vase painting, one can witness either the permeation of certain concepts or the passing of sundry trends. Late black-figure painters are not reputed for being innovative in their choice of decorative theme, in keeping with their negligent style, and the Caylus Painter is no exception. In the repertoire of cups attributed to him, iconographic variants are minimal. Painted decoration is limited to a few stock scenes which appear repetitiously from cup to cup. These are mostly banal depictions of mythological figures void of their narrative character, and subsidiary decoration is for the most part meaningless. The mythological figures are nevertheless depicted with their usual attributes, which allows for some legibility. All are arranged in similar compositional configurations regardless of the subject matter, and, in the same way, subsidiary decoration is also limited and predictable.

2: Exterior Decoration

2.1 Dionysos

The god of wine appears on the great majority by far of the attributed pots. He is represented in four different poses: sitting on a stool, reclining on a dining couch, riding a mule, and either standing or walking. Dionysos is the central figure on most of the drinking cups but is relegated to the position of flanking figure on a handful of them. Most often, he is accompanied by his troupe of Dionysiac revellers: satyrs appear somewhere in the scene on most, and maenads also appear frequently. A few other mythological characters are featured, namely Hermes, Herakles, Apollo, and Dionysos' bride Ariadne. Unidentified men, warriors and sphinxes are also sometimes depicted as flanking figures.

The reclining Dionysos partakes in a symposium of sorts—a symposium of one. Although he is the only reclining figure, his merrymaking crowd of satyrs and maenads surrounds him; most of these are in motion, whether dancing or walking, but some satyrs are mounted on mules and some maenads are seated on stools. On the rare example does Ariadne sit in front of the reclining Dionysos. The god faces towards the left in most instances.

Dionysos' pose is somewhat more diverse on the vases on which he is depicted seated. There are examples where he faces rightwards and others on which he faces leftwards. Finally, there are such variations on the theme, as

Dionysos' body facing rightwards while his head is turned to look behind him towards the left. Here again, satyrs and maenads accompany Dionysos in most cases, sometimes advancing on foot, sitting on a stool or riding a mule. Rarely does Dionysos sit to face a seated Hermes or a seated Ariadne.

Where Dionysos is mounted on his mule, both he and the animal face rightwards, advancing unhurriedly in that same direction. Youths and satyrs are common flanking figures, and they also advance towards the right, looking rightwards.

Dionysos is also commonly found walking or standing. On the examples seen, the god is advancing or simply facing rightwards; he either holds his head straight to look in front of him towards the right or turns to look behind him towards the left. The standing Dionysos often forms a central pair in the frieze with a satyr that follows behind him. Rarely, Dionysos himself stands in the flanking position among satyrs and maenads in various configurations, sometimes occupying both the extreme left and right flanking positions on the same cup.

In all of the examples viewed, Dionysos is dressed in a long, full cloak, chiefly a mantle covering a long chiton. He appears not to be bedecked in his ivy wreath in most instances, although the wreath is sometimes present, if only in the form of a horizontal incision-line. The god holds his usual attribute, the drinking horn, out in front of his torso on the majority of the vases; on very few, he is without it or holds another type of vessel.

2.2 Herakles

The iconographic representation of Herakles is another popular subject, albeit less quantitatively represented. On all examples, the hero occupies the centre of the exterior decorative field and is engaged in some sort of physical conflict; Herakles and rival are then flanked as an ensemble by other figures. Of these scenes of conflict, Herakles is either depicted in a scene of Amazonomachy or wrestling the Nemean lion. Once is he portrayed in battle with Kyknos.

When struggling with the Amazons, Herakles assumes the victor's pose: from the left, he pursues the fleeing, soon-to-be defeated Amazon towards the right.

Against the Nemean lion, Herakles remains the victor, evidenced by his positioning vis-à-vis his beastly opponent. Herakles is figured left of centre, facing rightwards, while the lion is directly opposite him to the right, facing leftwards. Lunging forth, Herakles wrestles the lion to the ground.

The figures flanking the central scene of Herakles vary, but rather insignificantly so: they are women or men, young or old, seated, standing, mounted, draped or otherwise; a winged horse, satyrs, Dionysos and warriors are other examples of flanking figures.

The iconographical representation of Herakles also varies little. He is habitually dressed in a short chiton. More attributive is the lion's skin worn by Herakles as a hooded cloak on almost all of the examples (except those in which

he is wrestling the lion). Where he wears his lion's skin, he also brandishes his club.

2.3 Amazons

Another favoured mythological subject of the Caylus Painter is the Amazon. The compositional framework of the decorative frieze is exactly the same in all examples. On the central panel of the exterior of the cup, an Amazon in war dress takes flight towards the right from an ever-approaching opponent with head averted to the left in order to monitor his advance; her enemy is either Herakles or the generic Greek hoplite.

The combatant pair is then flanked by various figures and decorative elements, such as warriors, mounted riders, seated youths, winged horses and sphinxes.

The iconographical representation of the Amazon also varies minimally. She wears a short chiton or tunic and a high-crested Attic helmet and defends herself with a round shield on all examples.

2.4 Satyrs

Satyrs are repeatedly featured on the pots of the Caylus Painter, most often in the company of Dionysos. When Dionysos is present, he is generally the central figure of the decorative frieze. Satyrs are represented in mainly two poses, that is, running and riding. Riding, however, is not a common representation of the satyr, and there are always other satyrs running on the

same decorative frieze when mounted satyrs appear. There is one depiction of a satyr in an erotic pose with a maenad, but, again, there are other satyrs in the usual running pose on the frieze.

Most often, satyrs are flanking figures, running away from the central group. The satyr still maintains the same running pose even in the few instances where he is the central decorative figure. On almost all of the cups, the satyr is running rightwards and looking rightwards. Occasionally, satyrs run leftwards and look leftwards; these satyrs are usually on the extreme left of the frieze, balancing the composition when another satyr on the extreme right runs towards the right. On eye cups, satyrs are often the decorative element found beyond the eyes by the handles.

Satyrs are always bearded and nude.

2.5 Warriors

The generic Greek hoplite figures on cups. In many instances, the soldier constitutes half of a central warring pair. Elsewhere, he occupies a mere flanking position. Where he is a principal combatant, the warrior opposes cavalymen, Amazons, centaurs and, once, winged women. Flanking, warriors are found on friezes where Ajax and Achilles are at play and Herakles is grappling with his rival, be it an Amazon or otherwise.

Warriors represented in battle against mounted cavalymen assume a posture of defence, if not impending defeat, imitating that of the Amazon. The

warrior runs in flight towards the right with the horse and rider on his heels and his shield upraised; he looks back to monitor his enemy's advance. This motif is repeated several times on the same frieze.

In the example of Centauromachy, the warrior's posture is also one of self-preservation, by which the warrior flees rightwards, looking back at the pursuant centaur and raising his shield.

The stance of the Greek warrior who counters the Amazon warrior is contrary to that just described, in that the Greek attacks, while the Amazon flees. The warrior advances in a rightward direction and looks straight ahead towards the fleeing Amazon; his arm is upraised to the level of his head, and his hand is closed in a fist-like formation, as if brandishing a spear (which may or may not have been preserved).

The warriors occupying a flanking position are not directly associated with the central group in the frieze, other than the loose supposition that there must have been other soldiers in the vicinity of the principal action, for example, where Herakles battles the Amazon.

In many instances, the Greek warrior is nude but armed with a low-crested Corinthian helmet and a round shield. However, in other instances, the warrior is dressed in a short chiton.; here, his armour is also more protective.

2.6 Athena

Athena appears on the occasional decorative frieze but is not a popular subject. She is found occupying the centre zone, battling a giant.

Athena figures centrally and is quite prominent. The goddess—the same height as the giant—stands to his left; this is again the victor's pose. She faces towards the right and lunges forward in pursuit of her foe, who advances right and looks left. Athena's left arm is raised behind her. The central group is flanked by sphinxes.

Athena wears a long tunic and a helmet and bears the aegis.

2.7 Ajax and Achilles

Ajax and Achilles are used together as the central decorative theme and do not appear separately. One pose finds the two heroes at rest, diverting themselves with a game. In another pose, Ajax conveys the dead body of Achilles from the battlefield. At play, the heroes are seated or squatted, each facing the other, with their game board situated in the centre between them. In the conveyance scene, Ajax is advancing leftwards with the lifeless body of Achilles slung over his shoulder.

Flanking figures are warriors, women or seated draped youths.

3: Subsidiary Decoration

Figured decoration on the Caylus Painter's cups occupies a narrow reserved frieze on the exterior faces of the cups. Although the manner in which the figures are rendered reveals much about the painter's style, so also can the balance of the cup's surface. Not only does the Caylus Painter repeatedly use the same iconographic representations within the main decorative friezes on his cups, but he also embellishes the other spaces on the cups in the same repetitive way.

3.1 Space-Fillers

The Caylus Painter does not use much subsidiary decoration, and what he does use is extremely limited and predictable. Worth noting primarily are the vine branches that fill all ambient space around the figures on the exterior friezes of all cups. All members of the Leafless Group include these branches in the field; the branches are usually devoid of leaves, hence the nomenclature of the group. The Caylus Painter's branches, however, do have leaves for the most part, if one considers a dot to be a leaf, and most also have bunches of grapes hanging from the branches.

The branch itself is a sinuously painted black line, making its way randomly around, behind and in front of the figural components in the frieze. The leaves are circular dots which are situated in very close proximity to each other on both sides of the branch. The bunches of grapes are normally

suspended from the branch. The leaves are sometimes formed from dots of the same size, which are placed equidistantly from each other and touch the branch; the bunches of grapes are more or less kidney-shaped and are in contact with the branch. In other cases, leaves are rendered from dots of different sizes and at different distances both from each other and from the branch itself, and the bunches of grapes are irregularly shaped and do not touch the branch.

Apart from the vine branches in the field of the exterior decorative frieze, the Caylus Painter also employs subsidiary decoration under the handles of cups the two most popular choices by far being the dolphin and the ivy leaf, a highly repetitive and insignificant motif.

The blank interior of the cup is generally filled with a painted figure in a tondo at the bottom of the bowl. The Caylus Painter displays the same iconographic preferences inside the cup as out: satyrs, youths, warriors, and the occasional god or miscellaneous figure are the subjects of choice.

4: Conclusion

Iconography is a very interesting and engaging field of study, but, in terms of pottery attributions, it is of secondary importance. Notwithstanding, it remains essential to undertake an elementary iconographic analysis, in order to facilitate stylistic studies. The association of pots according to their main iconographic subjects provides a clearly understood frame of reference on which stylistic subdivisions and further classifications can hinge. As seen in the first

chapter, the analysis of the anatomical details of painted figures and connoisseurship exercises in general find regroupings along iconographic lines quite natural, despite the fact that iconography *per se* is a means to justify Beazley's attributions.

Chapter 3: Technique

1: Surface Treatment

Figured decoration on the Caylus Painter's cups occupies a narrow reserved frieze on the exterior faces of the cups. Although the manner in which the figures are rendered reveals much about the painter's style, so also can the balance of the cup's surface. Not only does the Caylus Painter repeatedly use the same iconographic representations within the main decorative friezes on his cups, but he also embellishes the other spaces on the cups in the same repetitive way.

To begin quite simply, the handles on all of the cups viewed are painted black on the outside and reserved on the inside. There is usually a modest decorative element in the space underneath the handle.

The interior of all cups is painted completely black, except for a thin reserved line around the rim and a reserved medallion on the bottom of all intact cups, within which is found a painted figure. A series of concentric circles usually bounds the figure within the medallion. The number of concentric circles ranges from one to five, but the most common number is three. Many are rendered in a dilute brown paint, while others are in a heavier, well-defined paint. Those circles in a dilute paint tend to be applied more hastily, the result being that they are not properly centred in the medallion and tend to merge either with each other or with the glazed interior of the bowl.

On the outside of all cups, at least one black line is painted all the way around the cup just below the rim, thus framing the decorative frieze from above; the line may be thick or thin. There may indeed be two or three lines, in which case the uppermost line is painted black, while the second and third lines are more dilute. One thick line may in fact be the result of the sloppy drawing of two thinner lines. The narrative zone is also framed from below by a series of dilute brown groundlines. Most cups have a triple groundlines, but some have only a single or a double.

Surface treatment of the cups varies virtually never below the groundlines. The lower part of the bowl is painted black with a reserved band; the stem is also painted black. In addition, on a few cups, there is a very thin reserved band at the articulation between the bottom of the bowl and the stem. The foot is also quite predictable, reserved on both its edge and underside, often with black paint around the inner stem.

2: Errors and Sloppiness

The overall impression of the Caylus Painter's cup could and should be a good one, as the compositional conception is one based on symmetry and proportion. The exterior decorative frieze is framed by one or more thin band of black on the top and a black lower zone, which is interrupted only occasionally by reserved bands for the sake of visual balance. The frieze itself is composed of a central figure, pair or group, which is in turn flanked by a more or less equal

number of figures to either side. The black handles contain the frieze laterally. Vine sprays in the field break the monotony. The black interior of the cup is visually interrupted by a reserved medallion, and concentric circles frame the tondo figure.

In theory, the cups are quite neat, but, in practice, the opposite is usually true. The black bands around the rim run into each other, as do the groundlines, and the concentric framing circles of the tondo. The majority of figures do not respect the physical limits set by these lines: feet are either soaring high in mid-air above the groundlines and framing circles or dipping well below them. Lateral containment appears to come as a surprise to the Caylus Painter, as friezes are often crowded, and overlapping because of space limitations is sometimes visible.

Technique also leaves much to be desired. The application of accessory colour and incision is schematic at best and negligent at worst. The haste with which these cups are painted becomes all the more obvious in light of the many drops of spilled paint under handles, in tondi and, on feet.

2.1 Accessory Colour

The Caylus Painter uses little accessory colour. Those cups with no accessory colour tend also to be hastily and sloppily painted in other aspects of their decoration, and those with added colour display a limited application thereof. Red and white are the colours used to accessorize; a deeper red or

purple is occasionally used. If colour has been added, then both of these colours are most often found together on the same cup. However, on a few cups, either red or white can be present without the other colour.

Elements painted with added colour are again very predictable and usually not particularly enhanced by the application of that colour. Red is regularly used for beards, hair, satyrs' tails, manes of donkeys and horses, wreaths, and ornamental dots or stripes on clothing. Red is also used sporadically for bands and fillets on a warrior's helmet, markings on his shield, and patches on his corselet. The use of white is slightly more far-reaching with regards the elements of decoration on which colour is applied than is the use of red. Some of the elements in white correspond with those in red, such as ornamental dots on clothing, wreaths, bands on helmets, and shield-devices. Prophylactic eyes on eye cups are also painted in white. In addition, one important use of added white is for female flesh. White is also used for the underside of donkeys, lions and dolphins, stripes on the hindquarters of donkeys, the breasts of sphinxes and deer, hair bands, quiver straps, baldrics, stools, the edges of drinking horns, donkeys' muzzles, and dots on vine branches.

While the list of decorative elements accessorized with colour includes a fair number of elements, this does not indicate that added colour is applied each time a given feature appears on a cup. The application of accessory colour is rather a haphazard job, and, when it is applied, it is done so without care, often straying beyond the boundaries of the figure which it is meant to decorate.

2.2 Incision

Added colour being only an accessory, incision becomes the primary technique to which black-figure painters have recourse in order to enliven figures drawn in silhouette. Anatomy, drapery and other interior details of any figure are thus defined, and exterior boundaries are thus outlined. Even the Caylus Painter uses copious amounts of incision at times, but quantity is indeed not equal to quality. Incision on his figures is very schematic, and the details rendered by it are often the minimal needed to convey an idea. Heavier incisions and lines that communicate a relative dose of reality, such as a cascading garment, tend to belong to the earlier work of the Caylus Painter, while lighter and more inexact lines are later.

Chapter 4: Typology and Chronology

1: Introduction

Drinking cups constitute the large majority of the corpus of vases which Beazley attributed to the Caylus Painter. These cups are further divided to include examples of the type A cups and type B cups. In addition, Beazley designated a sub-A type. Of the thirty-nine cups in Beazley's original list, two are of type A, and two are of type B; twenty-two are sub-A cups. Beazley deliberated over whether to classify British Museum 1814.7-4.1285 (or old catalogue 673) as a type A or sub-A cup. Of the remaining, eight are fragmentary, one is lost, and three are not classified by shape.⁵

As there is an accepted chronological development of the Attic cup, studying the various shapes of the cups decorated by the Caylus Painter could assist in establishing a dated context in which to classify his work. Villard suggests that there are five essential factors involved in the analysis of pottery: shape, decorative system, style, painter and date.⁶ Style was examined in the first chapter and the decorative system in the second. Shape will be discussed in the present chapter. Altogether, if one can arrive at a date, the painter can be better understood within his artistic context.

⁵ *ABV*, pp. 632-47.

⁶ Villard, "L'évolution des coupes attiques à figures noires," p. 154.

2: Typology of Cup Shapes

One important feature of the drinking cup that undergoes a transformation from what was characteristic of preceding forms is the stem, changing from a tall and slender stem to a lower and wider stem. Departing from a miniaturist style of decoration within extremely narrow bands, the bowl of late 6th century cups deepens somewhat in order to accommodate the larger decorative scheme, and, consequently, a more solid foot is needed to support that bowl.⁷ Evolutionary tendencies continue to occur, leading to a stem that is lower and lower with time, so that the stem characteristic of later cups is compelled to reverse the process and become higher, in order to promote a continuum of change. The bowl of the cup also ultimately gravitates towards a narrower form.⁸ Late black-figure cups are very similar to the small red-figure cups of the day, which are typified by a narrow stem with a smooth transition into the bowl, a wide foot, and a hollow stem.⁹

2.1 Type A

The type A cup is a regular late black-figure shape and is dated from *ca.* 530 onwards. Overall, this cup is a heavy-looking vessel. It is characterized by a deep, wide, flaring bowl and no distinct lip, endowing it with a continuous profile from lip to body. The stem is thick and low, and there is a moulded fillet

⁷ Villard, "L'évolution des coupes attiques à figures noires," pp. 174-5.

⁸ Villard, "L'évolution des coupes attiques à figures noires," p. 176.

⁹ Villard, "L'évolution des coupes attiques à figures noires," p. 178-80.

at the articulation between stem and bowl. The foot is low and flaring, with a concave edge.¹⁰ Handles are horizontal and curve slightly upwards.¹¹

2.2 Type Sub-A

Cups of the sub-A type continue to be characterized by the wide and heavy-looking profile of type A and retain the concave edge of the type A foot. However, the bowl is a little less deep, and the fillet between the bowl and stem disappears. This creates a continuous curve in the entire profile of the cup, as can be seen also in type B cups.¹²

2.3 Type B

The type B cup is more readily conceived of as an early red-figure shape from the beginning of the fifth century. Its bowl is wide, shallow and flaring and forms a smooth, continuous curve from lip to foot, in the absence of moulding at the articulation of the stem. The stem is higher here, and, ordinarily, the foot is a torus in shape.¹³ Handles are still horizontal and upwardly curving.¹⁴

3: Chronology of Cups in the Corpus

Determining an absolute chronology for the cups attributed to the Caylus Painter is not a task that is easily accomplished, nor is it even necessarily

¹⁰ Bloesch, *FAS*, pp. 1-39; *Agora XXIII*, p. 66.

¹¹ Kanowski, *Containers of Classical Greece*, pp. 81-2.

¹² *Agora XXIII*, p. 67.

¹³ Bloesch, *FAS*, pp. 41-109; *Agora XXIII*, p. 67.

¹⁴ Kanowski, *Containers of Classical Greece*, pp. 82.

worthwhile undertaking in light of all the scholarly controversy regarding the dating of Attic vases.¹⁵ Establishing a relative chronology is much more useful, especially for the purposes of attribution. In terms of the morphological changes that the drinking cup undergoes, the transition from type A to type B, as described above, has been fully studied elsewhere. However, as the majority of the cups in Beazley's list fall under the category of sub-A cups, this typological development cannot reveal much by way of a chronology. Beazley of course proposed an alternate chronology based on stylistic grounds, which cited the heavier treatment of subjects by the Caylus Painter as the earliest, followed by the lighter treatment of subjects by the Caylus Painter and, finally, by the work of the Painter of Oxford 237 (for a fuller discussion, see chapter 1).¹⁶

¹⁵ Cook, "The Francis -Vickers Chronology," pp. 164-70.

¹⁶ *ABV*, p. 649.

Conclusion

While the Caylus Painter may not be the most fascinating Attic black-figure vase-painters, sifting through his corpus of drinking cups has nevertheless proved enlightening. This method of study, popularized by Beazley, is an exercise in observation and critical thinking, and it is certainly a challenge to follow up his work. Beazley began by attributing a number of cups to the Caylus Painter, and others, he concluded, were near the hand of the Caylus Painter. He then proposed a relative chronology, that the Caylus Painter used a heavier hand in his earlier works and a lighter hand in his later works and made the suggestion that the Painter of Oxford 237 was in fact a late phase of the Caylus Painter. In order to justify Beazley's attributions, it was necessary to determine the stylistic features that single the Caylus Painter out from contemporary vase-painters of the same school or workshop.

Distinguishing the cups by iconographic subject facilitated the subsequent detailed stylistic analysis. Along these lines, it became evident that the Caylus Painter's treatment of hair and beards and legs and feet were of particular importance towards the objective of justifying attributions. The continuous contour of the outline of the hair and beard and the rendering of long, pointed beards are critical stylistic elements employed by the Caylus Painter, as are legs with a protruding, rounded calf muscle and feet with a rounded heel and raised arch. There are other distinctive characteristics, such as

the mitten-shaped hand, the incised eye and the radiating drapery folds, but these vary slightly more among the pots.

With regards the chronological development of the Caylus Painter's style, the rendering of anatomy becomes more imprecise; for instance, legs get disproportionately thinner and feet get flatter. Notwithstanding their decreasing physical volume, these anatomical elements do not lose their original shape: the calf muscle continues to protrude, and feet continue to hold their shape, however much reduced. So, when faced with a pot that recalls the manner of the Caylus Painter but on which the figures have flat feet or beards that are shorter or disconnected from the hair on the head, it is probable that this vase-painter is not the Caylus Painter himself. Moreover, the Painter of Oxford 237 introduces many new elements that are completely unfamiliar to the Caylus Painter's repertoire, such as oddly shaped hands or padded buttocks. The Painter of Oxford 237 is thus more likely to be a separate hand than a late phase, since the Caylus Painter gets lighter with time. This chronology is more just than the morphological development of the cup types, which vary little in the Caylus Painter's corpus.

Finally, the stylistic vocabulary of the Caylus Painter can be applied to other cups that were unknown to Beazley and have been attributed to the painter, in order to determine whether the attributions indeed follow Beazley's method. This vocabulary can also be taken into the field to study new finds that come to light.

Catalogue

Cups in the catalogue are grouped and numbered according to Beazley's lists in *Attic Black-Figure Vase-Painters*. Cups not known to Beazley are given the report number of the *Beazley Archive*. Those marked with an asterisk (*) are found in the illustrations which follow.

By the Caylus Painter

- | | |
|-----------------------------------|--|
| <i>ABV</i> 633.15: cup sub-A | Louvre C 10419. |
| <i>ABV</i> 633.16: cup fr. | Greifswald 249. |
| <i>ABV</i> 634.22: cup A | * Copenhagen 6063.
<i>CVA</i> (3), pl. 115.2. |
| <i>ABV</i> 634.23: cup A or sub-A | British Museum 1814.7-4.1285 (old cat. 673).
<i>CVA</i> (2) pl. 22.7. |
| <i>ABV</i> 635.46: cup sub-A | Rhodes 6602.
<i>Thasiaca, BCH suppl. V</i> , 29, fig. 13. |
| <i>ABV</i> 638.73: cup fr. | Louvre CA3098. |
| <i>ABV</i> 639.90: cup sub-A | * New York, Bastis.
Bothmer, <i>Antiquities from the Collection of Christos G. Bastis</i> , 277, no. 161. |
| <i>ABV</i> 639.92: cup sub-A | British Museum B437. |
| <i>ABV</i> 639.93: cup sub-A | British Museum B443. |
| <i>ABV</i> 639.96: cup sub-A | * Cambridge Fitzwilliam 23.24.
<i>CVA</i> (1) pl. 17.6. |
| <i>ABV</i> 639.97: cup sub-A | * Villa Giulia 1448.
<i>CVA</i> (3) pl. 42.1-2, 4. |

<i>ABV</i> 639.98: cup sub-A	British Museum 67.5-8.972.
<i>ABV</i> 639.99: cup sub-A	Berkeley 8.900.
<i>ABV</i> 640.106: cup	Catania 687.
<i>ABV</i> 640.107: cup	* Rhodes 12891. <i>Cl. Rh.</i> 4, 174, 3.
<i>ABV</i> 640.111: cup	Once Brussels, Somzée.
<i>ABV</i> 640.112: cup sub-A	Cabinet des Médailles 329. Caylus, vol. 2, pl. 32; <i>CVA</i> pl. 55.12; pl. 56.1-3.
<i>ABV</i> 640.113: cup sub-A	* Munich SL463. Sieveking 56, pl. 43.2.
<i>ABV</i> 640.114: cup sub-A	Berkeley 8.899.
<i>ABV</i> 641.121: cup sub-A	Louvre CP10436.
<i>ABV</i> 641.122: cup sub-A	* Naples 2510. <i>CVA</i> (1) pl. 29.9; pl. 33.1.
<i>ABV</i> 641.125: cup sub-A	British Museum 1814.7-4.1602 (old cat. 708).
<i>ABV</i> 642.129: cup fr.	Louvre CP 11011.
<i>ABV</i> 645.181: cup sub-A	* Musée Rodin 965. <i>CVA</i> pl. 14.3-6.
<i>ABV</i> 645.189: cup sub-A	* Dunedin (N.Z.) E48.228 <i>CVA</i> (1) pl. 30.1-4.
<i>ABV</i> 645.190: cup sub-A	Athens, Agora P2613. <i>Hesp.</i> 15, pl. 58.188.
<i>ABV</i> 645.191: cup sub-A	Cabinet des Médailles 331. Caylus, vol. 2, pl. 35; <i>CVA</i> pl. 56.4-7.
<i>ABV</i> 645.192: cup sub-A	* Reading 22.III.1. <i>CVA</i> pl. 9.6; pl. 10.5.

- ABV* 646.194: cup sub-A * Athens 657 or CC1100.
Bloesch, *FAS*, pl. 5.4.
- ABV* 646.196: cup fr. Athens, Agora P11031.
- ABV* 646.198bis: cup fr. * Athens P3719.
Perachora ii, pl. 141.
- ABV* 646.199: cup sub-A Cabinet des Médailles 328.
Caylus, vol. 2, pl. 31;
CVA pl. 55.8-9, 11, 13.
- ABV* 646.203: cup sub-A Cabinet des Médailles 333.
Caylus, vol. 2, pl. 34;
CVA pl. 57.1-4.
- ABV* 646.206: cup fr. * Athens, Agora P8778.
Agora 23, pl. 113.1777.
- ABV* 647.215: cup fr. Athens, Acr. 1905.
- ABV* 647.216: cup fr. Athens, Acr. 1906.
- ABV* 647.217: cup fr. Athens, Agora R158.
Hesp. 9, 207, 158.
- ABV* 647.220: cup B * Harvard 1935.35.59.
CVA pl. 10.
- ABV* 647.221: cup B * Boston 14.27.
CVA (2) pl. 105.
- Near the Caylus Painter
- ABV* 633.32: cup A Bologna PU244.
CVA (2) pl. 30.3; pl. 31.1-2.
- ABV* 637.61: cup sub-A Princeton 164.
- ABV* 637.62: cup sub-A * Athens, Agora P2570.
Hesp. 15, pl. 56. 187; *Agora* 23, pl. 113.1769.

<i>ABV</i> 639.91: cup sub-A	Worcester (Mass.) 1912.37.
<i>ABV</i> 640.110: cup sub-A	Once New York GR1076, later F. Collins.
<i>ABV</i> 642.134: cup fr.	* Athens, Agora R162. <i>Hesp.</i> 9, 207, 162.
<i>ABV</i> 642.135: cup fr.	Louvre CP11015 (old no. CP10445).
<i>ABV</i> 642.137: cup fr.	Louvre CP10439.
<i>ABV</i> 642.138: cup fr.	Istanbul.
<i>ABV</i> 645.182: cup sub-A	British Museum B445.

By the Painter of Oxford 237

<i>ABV</i> 636.51: cup A	Princeton 163.
<i>ABV</i> 636.52: cup sub-A	Sarasota.
<i>ABV</i> 643.150: cup A	* Oxford 237. Boardman, <i>ABFV</i> , fig. 291.
<i>ABV</i> 643.151: cup	British Museum 64.10-7.288.
<i>ABV</i> 643.152: cup	Adria A 71.
<i>ABV</i> 643.153: cup sub-A	Louvre CA 3099.
<i>ABV</i> 643.154: cup sub-A	Taranto. <i>CVA</i> pl. 7.3.
<i>ABV</i> 643.155: cup	Salonica.
<i>ABV</i> 643.156: cup	* Brussels A 2188. <i>CVA</i> (2) pl. 19.5.
<i>ABV</i> 643.157: cup fr.	British Museum B 601.29.
<i>ABV</i> 643.158: cup fr.	Athens, Acr. 2028.
<i>ABV</i> 643.159: cup fr.	Athens, Acr. 2029.

ABV 643.160: cup fr. * Athens, Agora P 4927
(now corrected to P 4143).
Agora 23, pl. 133.1773.

Unknown to Beazley, Attributed to the Caylus Painter

Report No. 768: cup * Leiden K 94.9.15.
CVA (2) pl. 62.7-9; 63.3.

Report No. 815: cup B * Boston 76.234.
CVA (2) pl. 104.

Report No. 1165: cup A * Hamburg 1917.1428.
CVA (1) pl. 44.1-3.

Report No. 4939: cup Palermo.
Notizie degli Scavi di Antichita, 23, 279f,
figs. 3-5.

Report No. 5458: cup A Palermo.

Report No. 6057: cup A fr. * Tübingen S.10 1486 (in the manner of).
CVA (3) pl. 32.1-5.

Report No. 6058: cup * Tübingen S.10 1286.
CVA (3) pl. 31.1-4.

Report No. 6331: cup B London Market, Ede (in the manner of).

Report No. 6704: cup A * Wellington (N.Z.) 1950 A1.
CVA (1) pl. 30.5-11.

Para. 313: cup London Market, Sotheby's.

Report No. 7189: cup A * Düsseldorf 1954.8.
CVA Nordrhein-Westfalen (1) pl. 12.1-5.

Report No. 8572: cup A fr. Orvieto 2595.
CVA (1) pl. 18.1-4; pl. 26.1.

Report No. 8890: cup A fr. Thasos.
Thasiaca, *BCH suppl. V*, 29, fig. 12.

- Report No. 8994: cup A fr. Thasos 59.824.
Thasiaca, BCH suppl. V, 73, fig. 41.
- Report No. 10330: cup A Orvieto 2608.
CVA (1) pl. 23.2, 4, 5; pl. 27.4.
- Report No. 10352: cup A fr. Orvieto 2606
CVA (1) pl. 21.1-3; 26.4.
- Report No. 14009: cup fr. * Oslo, Museum of Applied Art
(in the manner of).
CVA (1) pl. 16.5.
- Report No. 15841: cup New York Market, Sotheby's.
- Report No. 30035: cup fr. * Kiel B726.
CVA (1) pl. 27.5.
- Report No. 30036: cup A * Kiel B586.
CVA (1) pl. 27.1-4.
- Report No. 41382: cup A Salerno101b.
G. Greco and A. Pontrandolfo, *Fratte, un insediamento etrusco-campano* (Modena, 1990), 235, figs. 397-8.
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- Report No. 44826: cup fr. Adria A 220.
CVA (2) pl. 42.2-3.
- ABV* 712.47bis: cup Rhodes 13490.
Cl. Rh. 4, 378, I.
- ABV* 712.62bis: cup sub-A New York Market.
- ABV* 712.121bis: cup A Florence.

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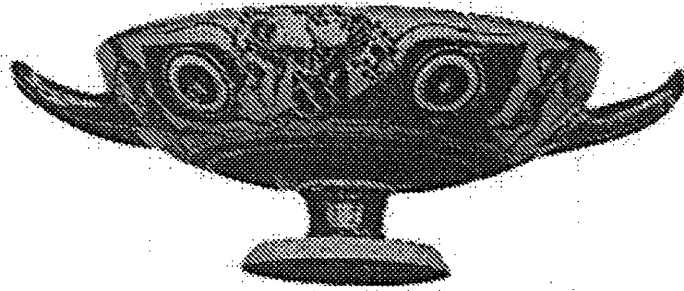
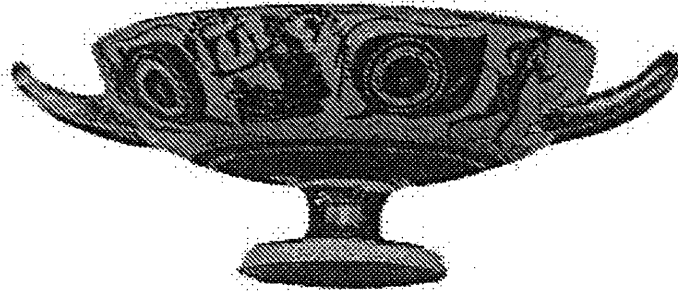
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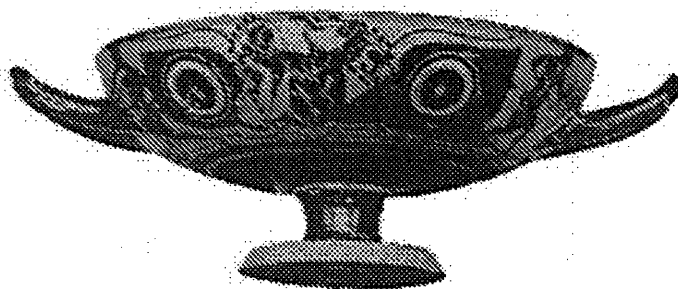
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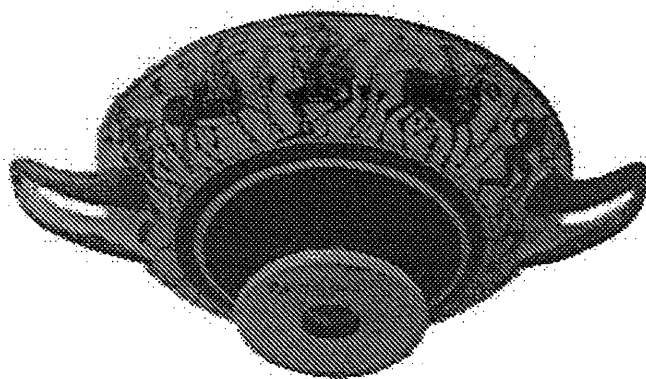
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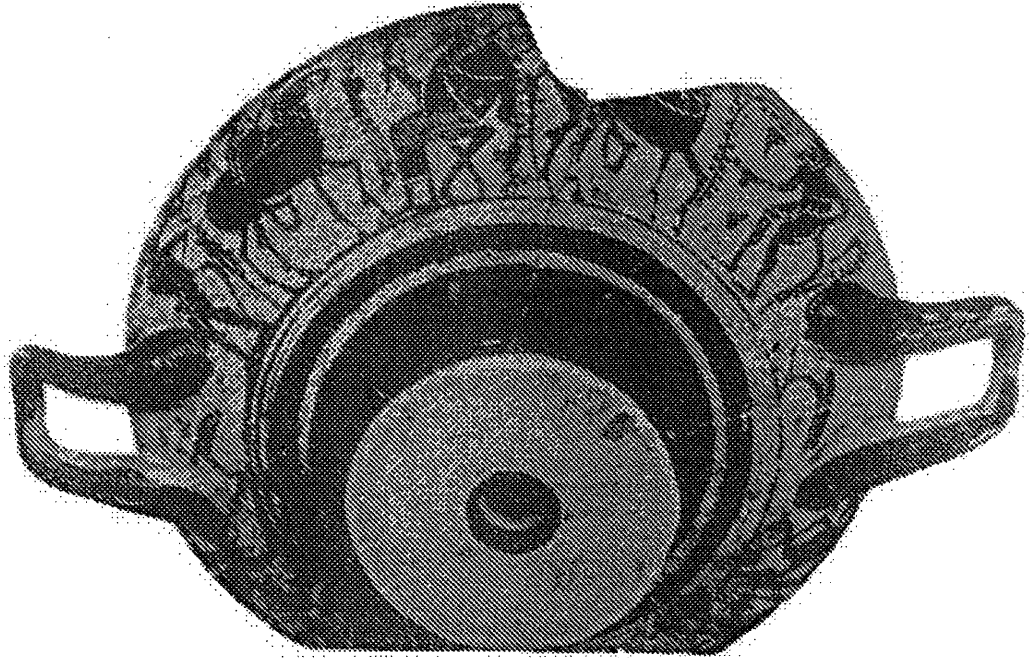
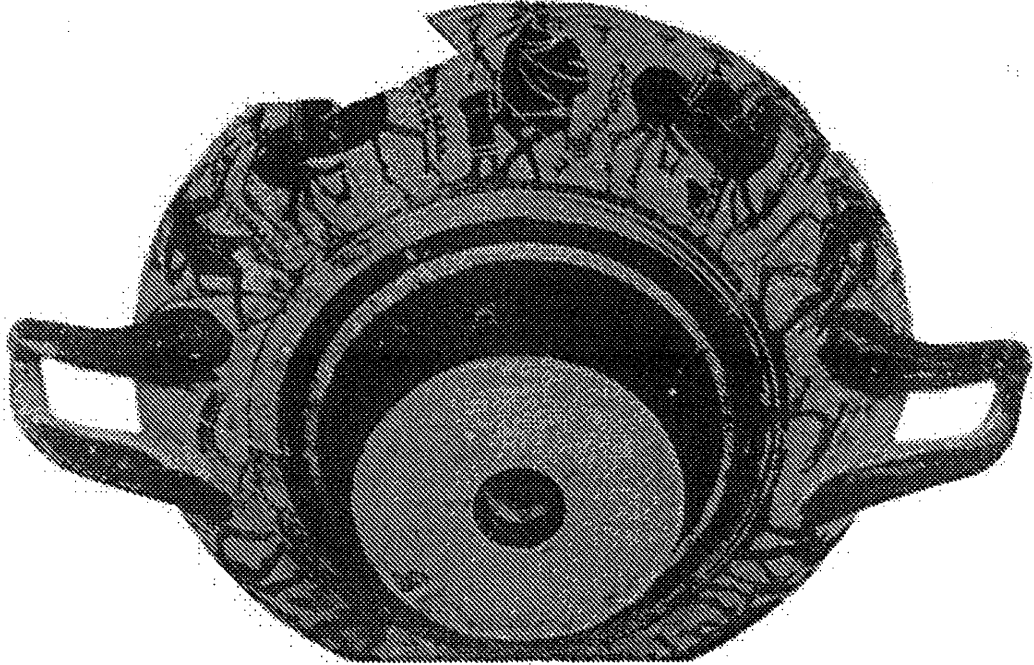
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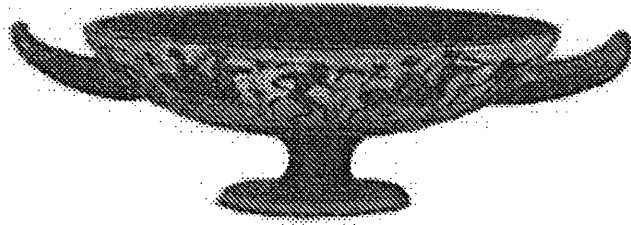


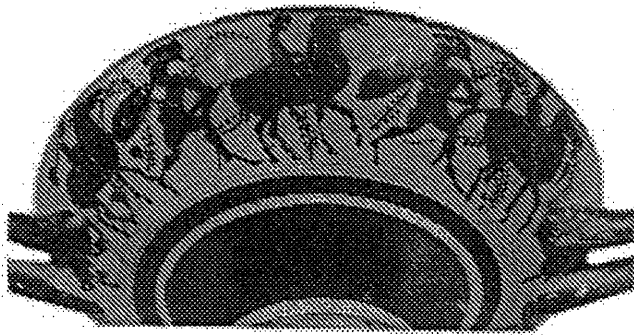


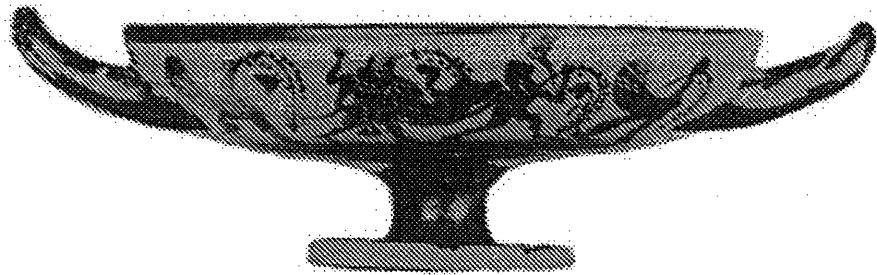


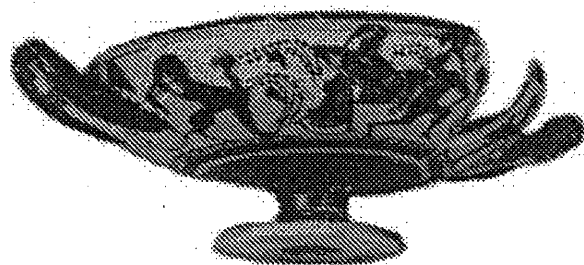










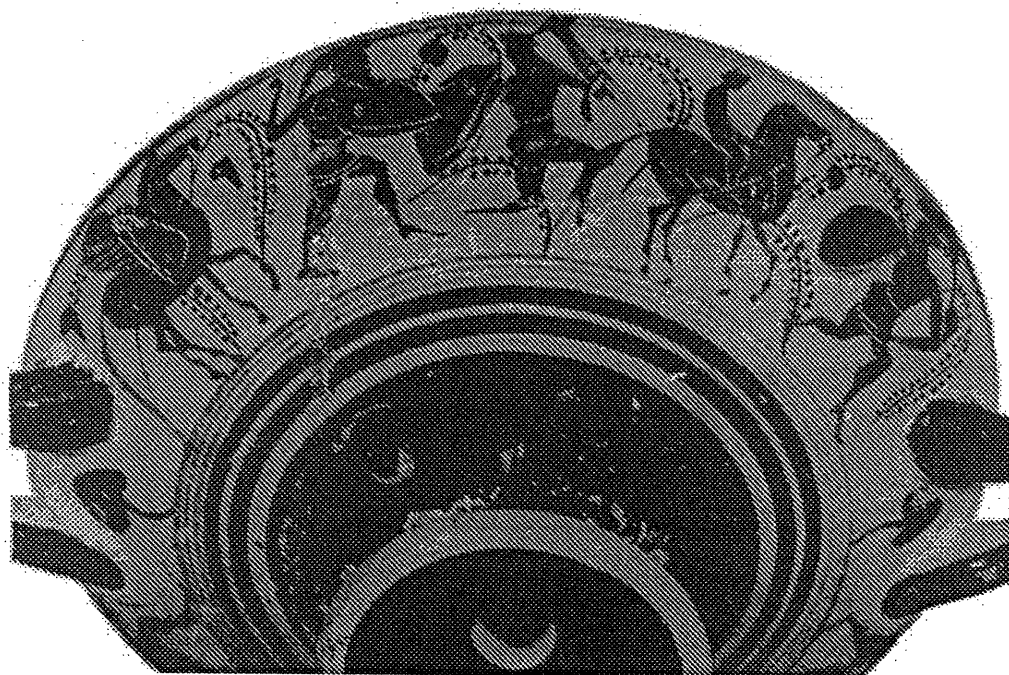








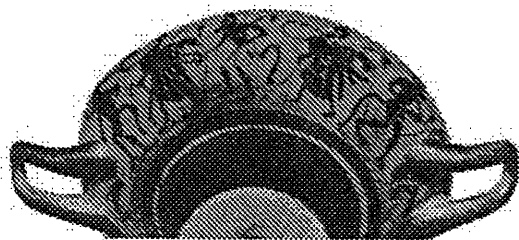
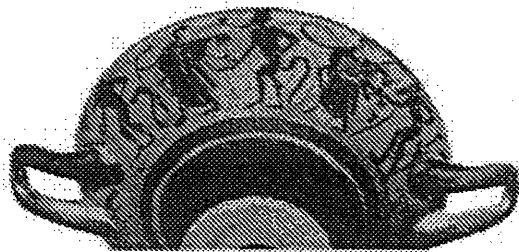
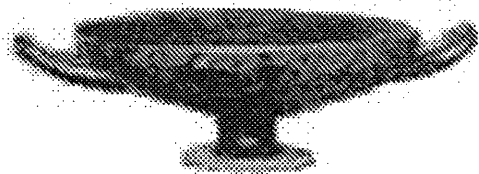


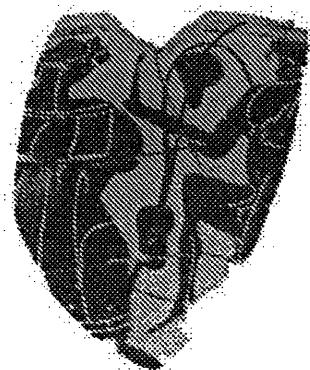


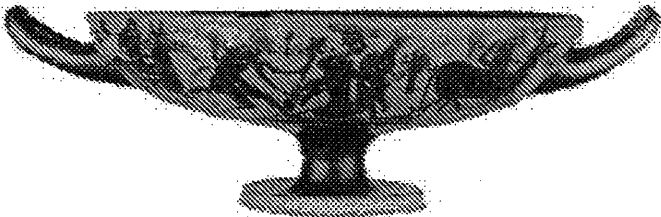


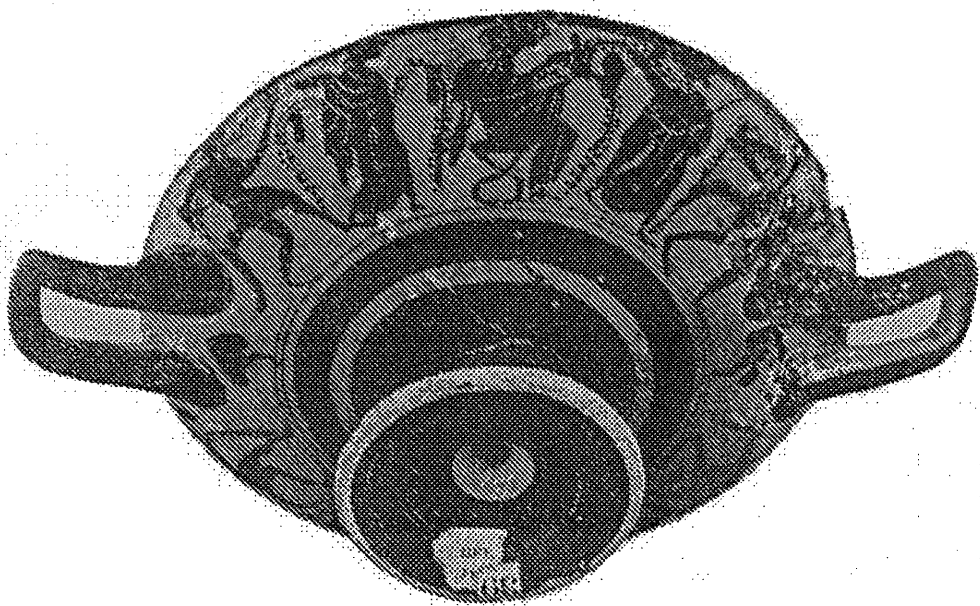




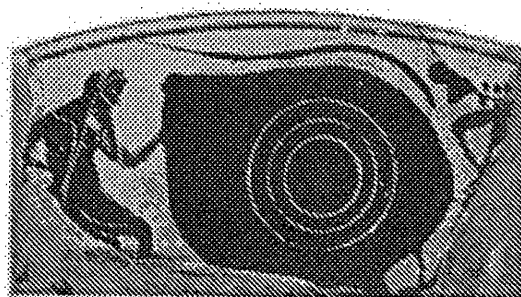
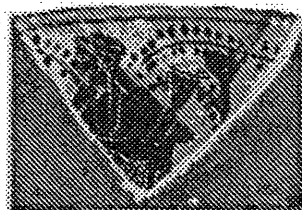
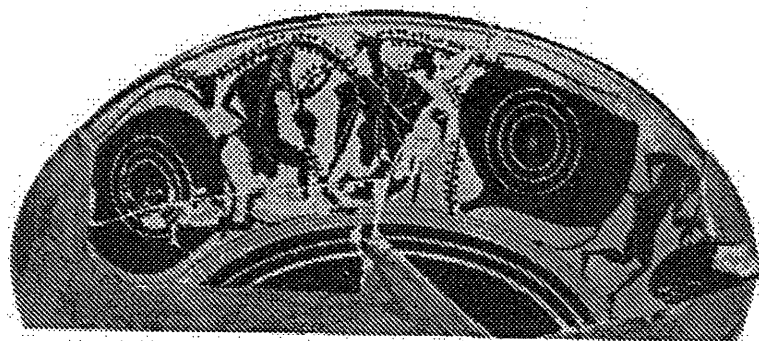


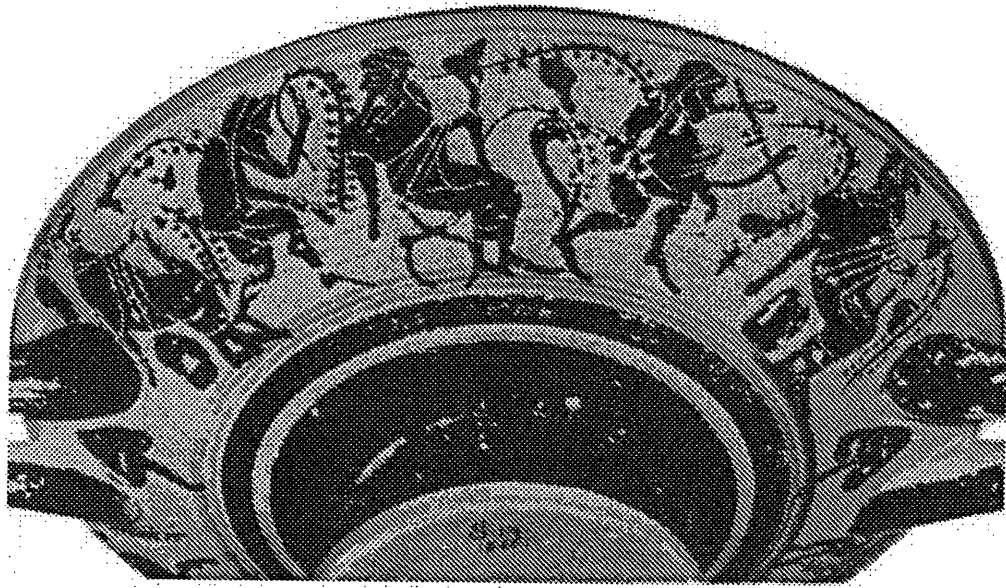




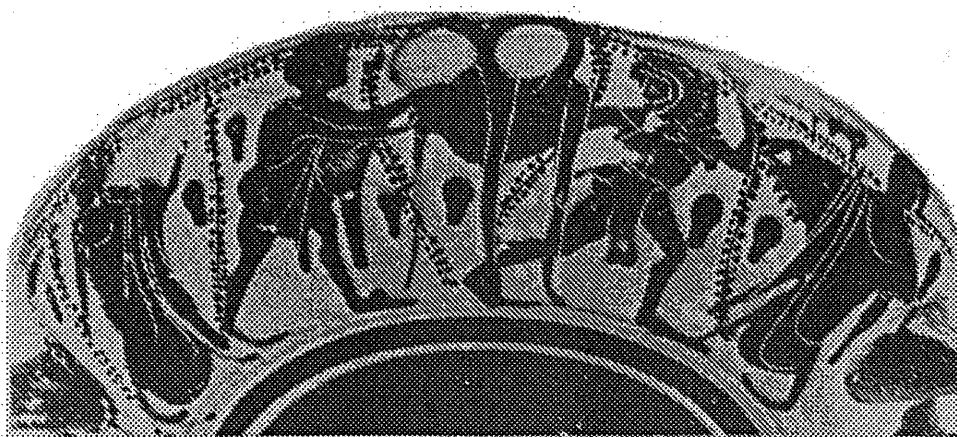




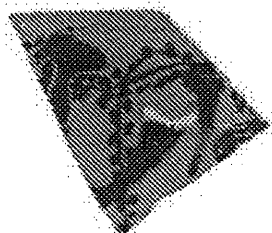


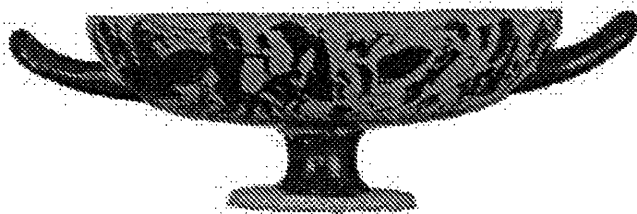












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